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OPERA STORIES

MOST persons attending an Opera wish to know only its story without reading its entire libretto. **OPERA STORIES** is published for this reason and contains, in few words, the stories (divided into acts) of over 100 Operas, also Portraits of Leading Singers, and of the Managing Directors of the Boston Opera Company, the Metropolitan Opera Company and the Chicago Opera Company.

FIFTY CENTS

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HENRY L. MASON

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L'AFRICAINÉ

ACT I

Vasco di Gama, an officer in the Portuguese Navy, convinced of the existence of lands hitherto unknown to his countrymen, applies to the Royal Council of Portugal for means to prosecute his researches, —producing, in support of his arguments, two slaves, whose features and garb prove them to be of a race unknown to Europeans. The Council is superstitious and not only refuses Vasco's application, but has him forthwith arrested.

ACT II

His captivity is shared by his two slaves, Selika and Nelusko, the former of whom has become deeply enamoured of her master, while she herself is beloved by Nelusko. Vasco, however, is soon released from prison, owing to the zealous intervention of Ines, (now the wife of Don Pedro), but between whom and Vasco a deep attachment had long existed.

ACT III

Don Pedro has meantime become possessed of Vasco's papers, plans, etc., and obtaining from the king the command of a ship, he sets sail, hoping to carry out Vasco's projected discoveries. He takes with him his wife, Ines, and the two slaves, Selika and Nelusko, purchased of their former master. As the ship approaches the Cape of Storms it is overtaken by a vessel carrying the same colors, and commanded by Vasco. Notwithstanding their mutual hate, Vasco comes on board Don Pedro's ship to caution him against the numerous dangers in navigation in those latitudes. A quarrel, however, ensues, during which, in verification of Vasco's warning, the ship (through the machinations of Nelusko) is suddenly boarded by Indians.

ACT IV

They take the crew prisoners, carrying them off to a land of which the captive Selika proves to be queen, she having formerly been captured by Africans on an occasion when, tempest-tossed, her bark had drifted from her native shores. Don Pedro and his companions are immediately put to death. Selika, to save the life of Vasco, informs her subjects that he and she had been married during her captivity in Europe. Vasco, overcome by gratitude, forgets his love for Ines, when suddenly the hapless maid is heard bewailing her fate, and bidding an eternal adieu to her native land. The well-known voice at once revives Vasco's affection for Ines.

ACT V

Selika, heartbroken, determines on vengeance, but finally nobly restores the two lovers to liberty. Despair, however, takes possession of the unhappy queen; and she resolves to die by inhaling the perfume of the dread mancanilla tree, the exhalations of whose foliage lull her into a dreamy trance, from which she is awakened by the signal gun, announcing the departure of Vasco and his beloved Ines. Selika utters a passionate farewell to Vasco; and, overcome by the poisonous emanations of the fatal tree, the unhappy queen expires in the arms of her faithful and sorrow-stricken Nelusko.

AIDA

ACT I

Aida, daughter of Ethiopia's king, is held in servitude by the Egyptians. She loves Radames, who loves her. Amneris, daughter of the King of Egypt, is, although it is unrevealed, also in love with Radames. The latter is chosen leader of troops to resist the invading Ethiopians. He is victorious.

ACT II

Amneris learns that Radames loves Aida, which fact she has suspected. She becomes furious. Among the prisoners of Radames is Amonasro, Aida's father, though his rank is not known to the captors. The king liberates all prisoners, save Aida and Amonasro. He furthermore gives to the unwilling Radames the hand of his daughter in marriage.

ACT III

Radames, whose marriage with Amneris is about to take place, resolves to flee with Aida and Amonasro, but is apprehended by the High Priest, Ramphis, and Amneris.

ACT IV

He is tried for treason and condemned to death, notwithstanding the entreaties of Amneris in his behalf. The last scene shows the reunion in death of Aida and the hero.

ALCESTE

ACT I

The people, with Alceste, pray to Apollo for Admetos, King and husband of Alceste, who is dying. Scene changes to the Temple of Apollo. Alceste presents her petition for the life of Admetos. Apollo replies: "Admetos is dedicated to the Styx unless, in his place, a victim is found." Alceste is ready to sacrifice her life. Apollo accepts.

ACT II

Palace. Admetos is restored, but resolves to die with Alceste. Heracles determines to cheat Apollo of his victim. Scene changes to entrance to Hades. The Gods of Death command Alceste to await the dusk. Heracles now rushes in, saves the wife of his friend, and Apollo crowns all by relenting and giving his blessing.

ARMIDE

ACT I

Armide, endowed with magic power, bemoans the fact that Rinaldo, crusader, loves her no longer. She declares she will wed the man who vanquishes Rinaldo. Aront, commander-in-chief of King Hidroat (uncle of Armide) is to return with captive crusaders and a festival is planned in his honor. But Rinaldo has freed the captives. The people cry vengeance.



HENRY RUSSELL
Director
Boston Opera Company

ACT II

Woods. Rinaldo tells the knight Artemidor (one of the freed crusaders) that Godfrey (Rinaldo's General) is angry with him and that he, Rinaldo, will go forth alone. Armide, by magic, carries Rinaldo off with her.

ACT III

Armide's Palace. Armide's love for Rinaldo cools and she summons the Fury of Hate to her aid, but changing her mind, turns the Fury away.

ACT IV

Magic Wood. Ubaldo and a Danish Knight are sent by the crusaders to find Rinaldo; and Armide, who tries to thwart them, is overpowered.

ACT V

Armide's Palace. Rinaldo and Armide in the grip of love.

Ballet. Armide, restless, abandons her lover and the crusaders bring Rinaldo to realization. He bids farewell to Armide. She curses her magic; the palace falls and she dies in the ruins.

ARIANE AND BLUEBEARD

ARIANE ET BARBE-BLEUE

ACT I

Ariane, the wife of Bluebeard, is a prisoner in his castle.

ACT II

While Bluebeard is absent Ariane opens six jewel bedecked doors behind which she knows his treasures are hidden. To her amazement behind these doors she comes upon yet another, and this leads to an underground vault. She realizes that in this vault she will find the five wives of Bluebeard. In her eagerness to reach them, she tugs and works at the door. At last it yields and she leads the five wives forth.

ACT III

Bluebeard returns. He has been wounded by peasants who have been lying in wait at his castle entrance. Ariane now offers to conduct the women away to safety, but they reply, they prefer to remain with their lord and master. Ariane sets forth, alone.

BARBER OF SEVILLE

ACT I

Almaviva, a count, serenades Rosina, the ward of Bartolo, whom Bartolo wishes to marry for her fortune. Figaro, the merry barber, enters, and the count, who knows him, seeks his aid in meeting Rosina. The count richly recompenses Figaro for an idea, namely, to disguise as a soldier, and pretending drunkenness to gain admission to the house.

The scene changes to the chamber of Doctor Bartolo. Rosina writes to the count by the only name she knows him, Lindoro, and as she leaves the room the Doctor and Basilio, the music master, appear. They leave shortly and Rosina and Figaro enter. As Rosina is giving a letter to



GINLIO GATTI-CASAZZA
Director
Metropolitan Opera Company, New York

Figaro to hand to Lindoro, Bartolo surprises them ; though she fools him he is still suspicious. The count contrives to meet Rosina, confides that he is Lindoro, gives her a note, while she promptly hands Bartolo the laundry list. The watch is aroused ; but Almaviva, giving his name, is released. Figaro jests at the situation.

ACT II

The count re-enters Bartolo's house, as a music teacher, saying that he has been sent by Basilio who is ill. That he may obtain the confidence of Bartolo he shows Rosina's letter to himself trying to persuade Rosina that the letter was given him by a mistress of the count. He obtains the interview ; Figaro secures the keys of the balcony, and a midnight escape is determined on and a secret marriage arranged. But Basilio appears, the lovers are upset, while the count escapes.

Bartolo, having the letter of Rosina, written to the count, by showing it, excites the jealousy of Rosina, who, as a result, reveals the plan of escape, and agrees to marry Bartolo. At the set time the count and Figaro appear, and, with ado, the lovers are appeased. Figaro brings a notary and the count and Rosina sign the marriage contract. The outwitted Bartolo is reconciled by the receipt of Rosina's dowry.

THE BARTERED BRIDE

DIE VERKAUFTÉ BRAUT

ACT I

Maria, daughter of the peasants, Kruschina and Katinka, is to marry Wenzel, son of the wealthy Micha. But she loves another, Hans. Katinka favors her daughter, but her father sets out with the marriage broker Kezal, to the inn where Micha is.

ACT II

Wenzel arrives, and seeing Maria, although unknown to him, is warned against his intended ; she flirts with him and secures a promise that he will not go to Maria. Meanwhile Kezal has given to Hans some money as an incentive to give up Maria ; Hans has taken the money on the one condition that Maria shall marry Micha's son. Hans signs a paper to the effect that he has sold his bride.

ACT III

The harlequins dance in the village square. Esmeralda, danseuse, quite wins the heart of Wenzel. He takes the part of a bear, substituting one of the players who is drunk. He is discovered by his parents in his belittling role ; he cannot be induced to marry Maria and hurries off. Maria appears ; she is ready to marry Wenzel. At this juncture Micha tells that Hans is his eldest son by a former marriage, and Hans, having known of the kinship, has jested about the agreement from the start. Hans and Maria are married.

LA BELLE HELENE

Paris, Trojan prince and Priam's son, enters with message from Venus telling Calchas, the high priest, to obtain for Paris, Helena's love



ANDREAS DIPPEL
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promised by Venus in return for prize of beauty granted her by Paris in preference to Minerva and Juno. Helena (wife of Menalaus), as everyone else, knew that Paris had bestowed the apple to Venus, and she accepts her fate. Paris is crowned by Helena to the regret of the giant princes Ajax I and Ajax II and Achilles. Menelaus gives a fete for Paris who bribes the high priest to sound the great gong declaring that Menelaus must off to Crete to fight for his people.

Paris waits on Helena who, though at first she resists him, finally takes him to her bosom. Surprised by Menelaus, Paris flees; but returning as a priest, carries Helena off. Her husband is angry; Achilles beside himself. But Calchas is content since he has profited well. Agamemnon philosophically says "Naught remains but to arrange for the ten-year Trojan War."

LA BOHEME

ACT I

Three students are living in a garret room. They share together their little money, their happiness and their misery; they burn their rejected manuscripts that they may have warmth. One of them having been successful with a publisher returns laden with a basket of provisions and he and his comrades enjoy at last one good meal.

One of the three, Rodolfo, a poet, discouraged at the non-acceptance of his manuscripts, tarries at home while his chums make merry at an Inn nearby. During their absence, Mimi, a flower girl who lives on the same floor, comes to seek a light for her candle. Rodolfo, observing that she is exhausted, bids her in; whereupon she tells him she is suffering from consumption. Revived by a glass of wine and rest, she leaves, only to return, shortly, saying she has lost her key. While searching for the key both of their candles go out. As they are groping about in their search, Rodolfo finds the key but says nothing, slipping it into his pocket. They become confidential, telling each other of their fortunes and misfortunes, and before they know it they fall madly in love.

ACT II

The scene of Act II is in the Latin Quarter and the artists, with little Mimi, are making merry generally; Mimi and Rodolfo seem particularly happy. A little later Musette, charming little woman that she is, joins them, having left her rich protector to be with her first love, Marcel, a painter, one of the three chums.

ACT III

Act III witnesses a pretty general rupture; Marcel and Musette quarrel vehemently; Mimi and Rodolfo, owing to the jealous disposition of the latter, cannot seem to hit it off together, any longer.

ACT IV

The scene shifts to the attic room of the first act and we find the three students once more sharing their misery together. Of a sudden Musette enters with Mimi, who is dying, and whose last wish is to end her life in the arms of Rodolfo.

It is a sad story but a human one, and symbolical of student life in the Latin Quarter.

THE BOHEMIAN GIRL

ACT I

Count Arnheim and his dandy nephew, Florestein enter; the former departs for the hunt, after having bade farewell to little Arline, Arnheim's daughter, who goes with her nurse Buda, and Florestein up the mountain. In an exhausted condition a Polish exile Thaddeus enters, followed shortly by gypsies led by Devilshoof. They attack Thaddeus who soon decides to join their ranks, Devilshoof having exchanged for gypsy garb all of value which Thaddeus had. At this juncture soldiers appear to take captive Thaddeus. Huntsmen enter; and Florestein excited rushes in. Thaddeus saves Arline from a wild beast, in gratitude for which Arnheim gives a feast in his honor, at which however Thaddeus declines to drink to the Emperor. All are offended save Devilshoof, who with Thaddeus is imprisoned though he escapes and carries away Arline, for whose rescue Arnheim had offered Thaddeus a purse which he declined. As he escapes with Arline, Thaddeus is seen crossing a bridge over a chasm, which he destroys as he disappears.

ACT II

Twelve years later. Arline sleeps in the gypsy queen's camp and Thaddeus keeps watch. While in his cups Florestein has been robbed by the gypsies but the queen bids them return their spoil. They do so with the exception of an heirloom medallion which Devilshoof has hid. Arline waking, sings her dream to Thaddeus. They pledge their troth. The queen, jealous and angry, finally approves. Arnheim and Florestein enter; the latter speaks prettily to Arline; she is amused; but as he ventures to kiss her, she rebuffs him. The queen, with lurking jealousy, presents Arline with the pilfered medallion that she may be accused of robbing Florestein. The plan works and Thaddeus and Arline are imprisoned.

Arnheim in his apartments muses before a portrait of Arline. The news of her plight reaches him. She is brought before him and, overcome, is about to end her life. Arnheim rushes to stay her hand, spies a scar which tells him she is his daughter and that Thaddeus, who now appears, is her rescuer.

ACT III

Devilshoof enters and urges Arline to rejoin the gypsies. Thaddeus is seen at the window. The men hide as guests enter, while the gypsy queen, still jealous, tells Arnheim that Thaddeus is hiding in Arline's room. The Count upbraids his daughter, Thaddeus leaves his hiding-place to protect Arline. He makes known his identity; the Count is appeased but the gypsy queen, jealous to the end, tries to shoot Thaddeus, though Devilshoof kills her in trying to wrench the gun from her hand. The lovers are in ecstasy.

BORIS GODOUNOV

PROLOGUE

Scene I. Prince Chouisky leads boyards (Russian noblemen) and a mass of people into the monastery of Novedievitchi, near Moscow; the

people are excited, and, forced by the chief of police, entreat Godounov to become their Tsar.

Scene II. As bells peal and the people are kneeling, a procession enters, with Tsar Godounov at their head. He retires to the palace.

ACT I

Scene I. A chronicler-monk, Pimenn, writes in his monastery cell. In a corner, Gregori, a young monk, awakes and tells Pimenn of a dream. To Gregori, Pimenn speaks of his past life, how he fought for the late Tsar, Ivan, how Ivan's son, who would now be of Gregori's age, had he not been murdered, would now be the real Tsar. Gregori swears to avenge the unfortunate child.

Scene II. An inn on the Lithuanian frontier. Gregori, the future bogus Dimitri, having escaped from the monastery with two vagabond-monks, Vaarlam and Missail, arrives; his companions drink. Gregori inquires of the inn-keeper the way to Lithuania. But now the bailiff comes with an order for the arrest of Gregori; as none can read, however, Gregori takes the paper, and cunningly substitutes the description of Vaarlam. The latter, snatching the sheet, at length deciphers it, thus revealing the trick. Gregori, brandishing a knife, leaps from the window; the others chase him.

ACT II

Tsar Godounov, with his children Xenie and Theodore, is in his apartment within the Kremlin wall. He is perturbed and haunted by remorse. He is notified that Chouisky and other noblemen had held, the night before, a secret assembly. As the Prince enters, Godounov insults him; but Chouisky, reassures him of his fidelity, giving as proof the fact that he has come to tell Godounov of an impostor, who, supported by the King of Poland, the Pope, and many noblemen, claims to be the Tsar, under the name of Dimitri (the name of Ivan's dead son). Boris, downcast, is tormented, wherever he goes, by the shadow of the murdered child.

ACT III

Scene I. Castle of Sandomire, Poland. Marina is being dressed for a ball by her maid; her friends sing her beauty. Her heart overflows as she fancies herself Tzarina, through her lover, the false Dimitri, aided by the Polish noblemen and their King. Rangoni, her Jesuit adviser, comes exhorting her to marry Dimitri and to thank Poland and the Catholic religion for the throne.

Scene II. Dimitri awaits Marina in the gardens of the castle. Rangoni enters conveying the message that Marina loves him and will join him soon. Dimitri is skeptical; but Rangoni reassures him and declares eternal friendship. At length Marina appears and with tact inspires her lover to assert his rights, and to snatch the Russian throne, her own ambitious love seeing in him the only future Tsar.

ACT IV

Scene I. A clearing in the Kromy forest. The boyard Kroutchow, tied, with his clothes torn, hatless, is maltreated by a mass of people. A beggar, a simple old man, enters and sits him down on a stone. Children tease him. Now two missionaries appear; the people pester them and are about to even hang them when they are arrested by the sound of a trumpet. Dimitri enters on horseback, followed by escorts;



LYDIA LIPKOWSKA

with dignity he speaks to the people, sets free the boyard, the two priests, and, cheered by the crowd, goes his way. The old beggar, left alone, forbodes bitter suffering for the wretched people.

Scene II. Noblemen are plotting in the palace of the Kremlin. Boris, consumed by fatal apprehensions enters; likewise Pimenn, the chronicler, who tells of the great virtues of the murdered royal child. Boris, feeling that his end is near, desires to become a monk in accordance with the royal custom. He seems to hear prayers and dirges; he falls back, dead.

CARMEN

ACT I

Soldiers are waiting for guard to be changed. Michaela, a village girl, appears; she seeks a brigadier (Don Jose), bearing a message from his mother. The officer on guard invites her to wait; she declines, and departs. The relief guard and Don Jose come on. The square is crowded by young men. Don Jose is indifferent. Girls enter, and young men inquire for Carmen, who asserts her desire for universal dominion by flinging at the silent Don Jose the flower she wears in her dress. Factory bells ring. Girls hasten to work. Don Jose's blood is roused; but the arrival of Michaela, with a letter and purse from his mother, calms him, and he resolves to stifle the sudden passion Carmen has excited, and devote himself, as his mother wishes, to Michaela. She has scarcely gone, when Don Jose is about to throw Carmen's flower away, when a noise is heard in the factory. The girls rush out. Two of them have quarreled. One of them is wounded—her assailant is Carmen. Jose is ordered to take her into custody. She sings, and is saucy to the officer. He resolves on sending her to prison. Don Jose and two soldiers escort her. At the foot of the bridge a sudden push from Carmen throws Don Jose down and she escapes.

ACT II

The second act displays an inn. Carmen is here with friends. They sing and dance. Officers and soldiers are here also. The captain is fascinated by Carmen. A new arrival, Escamillo, appears, the victorious bull-fighter of Grenada. Soldiers and gypsies welcome him. He devotes himself to Carmen. 'Tis time to close the inn. Escamillo and soldiers depart, but two smugglers, having booty in view, seek Carmen's assistance. She refuses to accompany them, telling them she is waiting for her lover. The smugglers try to persuade Carmen to induce Jose to join their band. She agrees; and when the enamoured brigadier arrives Carmen tempts him to stay, in spite of the trumpet of recall. He refuses to become a deserter, and is about to quit her, when an officer forces his way in and orders him out. Sabres are drawn. Carmen calls for aid. The gypsies appear. The officer is made a prisoner, whilst the gypsies, Carmen, and Jose escape to the mountains.

ACT III

The contrabandists are busy; Jose is there with Carmen, whose love is waning. He still adores her, though stung by remorse for his mother. All are quitting the haunt when Escamillo arrives. He has

toiled up the rocks in pursuit of Carmen, and, not knowing Jose, reveals his passion to him. A fight is about to take place, but Carmen and the smugglers rush in and separate them. Jose upbraids Carmen. The sudden appearance of Michaela compels him to leave. He hesitates, but duty prevails, and he follows Michaela.

ACT IV

A bull-fight is about to begin. Escamillo is there with the faithless Carmen. He departs. Carmen's gypsy friends warn her that Jose is in search of her. She will not conceal herself, and resolves to brave him. Jose comes. He tries to rekindle the old love. Carmen will not listen. Maddened with her joy at the triumph of Escamillo, Jose stabs her, and Carmen falls dead as the victorious Escamillo enters.

CAVALLERIA RUSTICANA

ACT I

The curtain rises on Easter festivities of the peasants. Turridu, son of Dame Lucia, keeper of the village inn, having returned home from service in the army, soon becomes the favorite of all the village maidens, among whom is Santuzza, who is the chosen one, and who is soon betrayed by Turridu. Previous to his joining the army Turridu had courted the pretty Lola, the village belle, but on his return finds her wedded to Alfio, the carrier. Wounded in love and vanity, he takes up Santuzza.

ACT II

When Turridu meets Lola they are reconciled, and he neglects Santuzza, while Lola is faithless to her husband. Santuzza, distracted with being abandoned, tells Alfio of the intrigue of the guilty pair. He challenges Turridu to mortal combat, who unwillingly accepts the defiance and is killed.

LE CHEMINEAU

ACT I

Among the several farm hands of farmer Pierre, Le Chemineau is the best worker and the most cheerful. With him, one of them, Toinette has fallen in love. He loves in return; but the wandering free life means so much to him he will not marry. She explains she can go wherever he goes and though he pictures to her the trials of a wandering life, she will not desist. He decides to leave. Francois, too, loves Toinette; he belittles Chemineau. But Pierre wishing to retain Chemineau, encourages the maid as Chemineau leaves the field. Toinette calls after him, but Francois stays her. In her eagerness to follow, she tells of her love and cries that she is already his mistress. As she falls in a swoon the harvest song of Le Chemineau is heard over the fields.

ACT II

Twenty years later. Toinette and Francois are married, and the latter, now an invalid, is worried because their son Toinet is ever sad.

Aline, Pierre's daughter, enters as Francois and Toinette speak of their son's condition (the cause of which Toinette knows); Aline explains that Pierre is in a rage, having learned of her love for Toinet. Francois now, too, knows why his son is so wretched, and upbraids his wife for having kept the secret.

Toinet enters, saying that Pierre had sworn that rather than see him, Toinet, married to his daughter, he would welcome her death. Francois, driving Toinet from him, requests Aline to bid her father come to him. Toinette persuades her husband to allow her to consult Pierre. Pierre enters commanding the twain to leave his farm; he threatens to tell Toinet that he is an illegitimate child. Francois, enraged, rushes at Pierre, but, old and weak, falls to the floor.

ACT III

Two farmers, erstwhile fellow-workers of Chemineau and Toinette at a wayside inn, discuss Toinet's misfortune, as Toinet, wearied, enters; Catherine, keeper of the inn, sends him to the barn for rest. Chemineau appears, singing; the farmers recognize him, but he does not know them. The mention of Toinette revives his memory; he learns of her marriage to Francois and of her son.

Toinet now arrives seeking her son; Catherine leads her to the barn. The farmers leave while Chemineau remains, ruminating. With difficulty he realizes that he is the father of Toinet. An overpowering desire to see the boy controls him; he goes to the barn and is confronted by Toinette. She accuses him of being the cause of her misfortune; he pleads with her, she forgives him; and turning to the boy, embraces him.

ACT IV

Toinet's house on a Christmas eve. Francois, infirm, resting. Aline and Toinet, now married, about to go to midnight mass. Chemineau offers to remain with Francois if Toinette will join the young people. She does so, saying she hopes Chemineau will never more leave them. Pierre enters telling Chemineau that if he will marry Toinette, he, Pierre, will make him comfortable forever. Pierre leaves. Chemineau, thinking himself unworthy, departs. Francois, having overheard the conversation, calls Chemineau to him; expresses gratitude, and feeling his days are numbered, desires Chemineau to take his wedding ring. Francois falls exhausted, Chemineau comforts him. The church bells announce the conclusion of mass; Chemineau, resolved to leave before the others return, rushes out to lead once more his wandering life.

LE CID

ACT I

Scene, house of Count de Gormas, father of Chimene. Chimene enters as Don Arias is stating that the King will knight Don Roderigo, and that Gormas is likely to be made governor of the Infanta of Spain. Gormas desires Chimene to marry Roderigo who is the son of Don Diego, an old friend of Gormas. Chimene, as she already loves Roderigo, is happy indeed. But she learns that the Infanta, who now enters, also loves Roderigo. Scene changes to Cathedral gallery. King and suite enter. Roderigo is knighted. He receives the honor with due dignity,



ENRICO CARUSO

and addresses his sword with passion. As he retires to the castle the King, to the disappointment of Gormas, appoints Don Diego governor. Gormas is angry, and finally strikes Diego, who draws his sword, which Gormas knocks from his hand. Diego explains to Roderigo all that has happened. The young knight is perplexed for Gormas is the father of Chimene. Chimene enters and passes by leaving Roderigo in despair, as he declares he will avenge his father.

ACT II

Roderigo challenges Gormas. Gormas is mortally wounded. Chimene asks the name of the murderer. Roderigo's expression tells her that he is the man. Scene changes. Dancing crowd. The Infanta enters, and Chimene throws herself at the feet of the King asking justice. In the excitement a Moorish envoy arrives offering battle to Spain. The King accepts, and appoints Roderigo leader.

ACT III

Chimene sits alone in her chamber; she is greatly moved as Roderigo comes to bid farewell; but recalling her father's death, she repulses him. As Roderigo speaks of death she stirs him by vivid description of the coming battle, and Roderigo, overjoyed by her evident forgiveness, asserts he will return a conqueror. Scene changes. A Spanish camp. Scene again changes to Roderigo's tent; he calls upon God; and in a vision, sees coming victory.

ACT IV

To the palace come deserters of Roderigo with news of his death. Chimene openly states her love. The King enters and explains that Roderigo is not dead but victorious. Scene changes. Soldiers parade. Moorish Kings are led in captivity. Roderigo appears, and kneels to the King, who offers him any reward he wishes, and he asks but for the forgiveness of Chimene. She puts her hand in his.

THE TALES OF HOFFMAN

LES CONTES D'HOFFMAN

ACT I

The first act is a prologue. Hoffman, a poet, enters the Tavern Luther to join his companions; he seeks solace in drink. His friends believe him in love, but he asserts that to be past-history and narrates the tales of three "affairs".

ACT II

Olympia

A physician's drawing room. Spalanzani's friends have come together to hear his talented daughter, Olympia, sing. And Hoffman, one of the guests, falls in love with her on the spot. As they go to supper Hoffman tells her of his passion and believes not that his declaration falls on a deaf ear. There is dancing; and Olympia waltzes Hoffman off his feet. A Dr. Coppelius comes to say that he has been swindled by Spalanzani. He steals into Olympia's room, from which a noise is heard. Coppelius, in his anger, has smashed Olympia. She was an automaton. Hoffman is dumbfounded.

ACT III

Giulietta

Hoffman's arrival at the house of Giulietta (in Venice) is spurned by Schlemil who loves Giulietta; but she meanwhile is bribed, by Dapertutto, to make Hoffman love her. She succeeds,—by making him believe that he is her ideal. As proof of his love she asks Hoffman to take from Schlemil the key of her chamber. Hoffman demands the key; Schlemil defies him to take it. They fight. Schlemil is killed. Hoffman, with the key, rushes to Giulietta; but not finding her he returns. Alas! to behold her making off in her gondola, laughing at him, and with her arms around another man's neck. Hoffman is disgusted.

ACT IV

Antonia

Crespel, has bade his daughter, Antonia, to sing no more. Hoffman, who has long loved her, is nonplussed at her silence, but soon understands from a conversation between her father and Doctor Miracle, a lawless individual, that Antonia is the victim of consumption. Hoffman, also, asks her not to sing; she promises she will not. When he is gone, Miracle tells her it is nonsense, to sing as much as ever she likes; but she does not forget her promise to Hoffman. Miracle invokes the ghost of Antonia's mother, and to her implorations the girl at length yields. Miracle urges her on and on, until she is utterly exhausted. She falls dying, and her father receives her last breath. Hoffman is heartbroken.

Epilogue

Scene; same as Act I. Hoffman has told his stories. His companions leave him. The Muse appears and says to him that she alone is the mistress to follow, the one who will be forever true to him. His spirit flickers a moment in gratitude. His head sinks to the table, and he sleeps.

COPPELIA

ACT I

Coppelius, an automaton maker, lives in a little village, Galicia. One of his works he places in his window; it is a girl, and so wonderful is his handicraft that passers-by think the lovely maiden alive. They call her Coppelia. Among other swains, Frantz, falls in love with her, although he already has a sweetheart, Swanilda. The latter is jealous.

ACT II

Swanilda finds the key to the workshop of Coppelius and with her companions she enters. The old man, returning, finds Swanilda and her friends as they are winding up all the automatons and having a lark generally. He frightens them; they all rush out except Swanilda; she hides, and later on, the sly minx, she puts herself in Coppelia's place. Frantz now steals in. Coppelius seizes him whereupon he confesses his love for Coppelia. The old man offers a toast and they drink. Frantz is drugged. Coppelius, with his marvellous magic, tries to bring life to Coppelia. Swanilda, full of mischief, encourages him and at last, behold! she lives. Frantz revives and escapes with his forgiving

Swanilda. Next day there is a fête at the manor house to present a dowry to marrying couples. As Frantz and Swanilda are being united, Coppelius rushes in claiming reparation; but a purse thrown to him by the lord of the manor appeases him, and the fête goes gaily on.

COSI FAN TUTTI

ACT I

Alfonso, a bachelor, wagers with Guglielmo and Fernando, two officers, that their brides, Dorabella and her sister Fiordiligi, will not remain faithful for one day if put to the test. The officers bid apparent farewell to the sisters, but return shortly in the guise of wealthy Albanians. They make love to each other's wives. Despina, the maid, urges her mistress to encourage the men, but in vain. Not wishing to lose his wager, Alfonso bribes the maid, and as the disguised jokers take what is supposed to be poison in the presence of the ladies, Despina, dressed as a physician, saves their lives by humbug mesmerism.

ACT II

Dorabella, worked upon by Despina, at last yields to the addresses of Guglielmo, giving him the photograph of her husband, Fernando. Meanwhile Fernando has won Fiordiligi. Alfonso persuades the maid to disguise herself as a notary and she brings marriage certificates. At this juncture the return of the officers is announced. The Albanians manage to escape that they may appear in their true estate. They expose Despina and place before the faithless women their marriage contracts. But Alfonso, having won the wager, tells all and reconciles the four.

CRISPINO E LA COMARE

THE COBBLER AND THE FAIRY

ACT I

Crispino, cobbler, his wife Annetta, a ballad singer, ever in debt, are wretched. With no market for shoes or song their miser landlord, Asdrubale, infatuated with Annetta, threatens to turn them out. Fiorre loves Asdrubale's ward; but Asdrubale with-holds his consent as well as his ward's (Lisette's) dowry. Asdrubale once more demands rent, and Crispino, frantic, runs away. Annetta listens to Asdrubale but at length follows after Crispino, who vows he will end his life. About to drown himself in a well, he sees a fairy to whom he tells his woes, but she in turn gives him money and promises succor. She foretells he will be famous as a doctor; that no patient will die till she appears. Crispino, scarcely credulous, hurries to Annetta.

ACT II

The twain at last taste happiness. With Crispino's shingle at the door, Annetta dances and dreams of fine gowns. Mirabolano, apothecary, is jealous. Bortolo, an injured mason, is brought in. Despite the doctors, Crispino cures him instanter. Great amazement.



PASQUALI

ACT III

Fiore tries to persuade Fabrizio, physician, to bear a note to Lisette. The jealous Mirabolano declines to put up prescriptions of Crispino. Fabrizio pacifies him. Annetta, meanwhile, amuses her friends; but says Crispino has become cruel. As Crispino enters he is met by the fairy, whom he foolishly slighted. She strikes his arm and together they disappear in the earth. To the amazed Crispino are disclosed figures of Time and Judgment; a row of candles, he also sees, typifying human lives. The fairy points to Crispino's candle, flickering, and says he will soon die, but that Annetta will be happy for many years enjoying his money. Crispino, startled, sees that the face of the fairy is a skull. At her command he writes a will; ending which he tries to withdraw, but in vain. He begs to see his wife and children. The fairy, forgiving him, vanishes. As in a vision his family appear to him. He is unconscious. At last he awakens and finds he is at home amid those dear to him.

CZAR AND ZIMMERMANN

CZAR AND CARPENTER

ACT I

Carpenter's workshop. Peter Iwanow, a deserter, loves Marie, niece of Van Bett, burgomaster, and is jealous of the French ambassador the Marquis of Cateauneuf, who is attentive to Marie. Van Bett, who thinks himself a wise man, but who is really very stupid, enters, and orders the bell to be rung to call the carpenters; he is in search of Czar Peter, who goes under the name of Peter Michaelow, and who is a friend of Iwanow. Van Bett suspects Iwanow. Chateauneuf discovers the Czar, who enjoins silence, and the Czar names a place of meeting with the ambassador.

ACT II

Garden of an inn. At one table are seated Van Bett, Iwanow, and the English ambassador, Lord Syndham; at a table opposite are Chateauneuf, the Russian ambassador Leforte, and the Czar. The ambassadors are disguised. Their repast is disturbed by an officer, who gives to the burgomaster orders putting a stop to the secret enlistment of soldiers. Van Bett, in his cups, wishes to arrest all present, that he may detect the guilty Peter. They are asked to give their names, and the Czar declines.

ACT III

Court-house. As Van Bett is rehearsing a cantata, Peter arrives. Marie makes sport of Iwanow as the false Czar. Peter joins Iwanow and is dismayed to learn that the harbor is closed; Iwanow, however, gives him a passport, received from Syndham, and Peter hastens away. As Van Bett enters to sing the cantata, the vessel of the Czar is seen setting sail. Iwanow is made imperial superintendent and marries Marie.

LA DAME BLANCHE

ACT I

To Gaveston is given the care of Avenel Castle with a treasure hidden in a statue, the White Lady, generally regarded as the protectress

of the Avenels ; but Gaveston does not credit tradition on this point and soon offers for sale the Castle, hoping thereby to buy it in for himself at a low figure. Anna, an orphan, to whom the last Avenel had been kind, means to upset Gaveston's plan. She writes to Dickson, a farmer in her debt, to meet her at the Castle at midnight. He fears her ; but sends his guest George Brown, an English officer, in his stead.

ACT II

At the Castle, Brown is told by the White Lady to purchase the Castle, to outbid Gaveston, and that she will refund him. She realizes that Brown is the officer whose life she, as a nurse, has saved. He does as told and secures the Castle.

ACT III

Anna meets payment with the treasure which was hid in the statue ; she also reveals to Brown his birth, that he is Julius heir of Avenel. Gaveston, angrily snatches the veil from the White Lady and lo ! Anna, his ward, is revealed. George tells her of his love and she accepts his hand.

DAUGHTER OF THE REGIMENT

ACT I

The Marchioness of Berkenfeld, wife of a French Captain beneath her own station, keeps secret their marriage, leaving their baby girl with the Captain. He is killed in battle ; the child is found by Sulpizio, a sergeant-at-arms who cares for the girl and rears her as a vivandiere. She is known as Maria, the Daughter of the Regiment.

She is well to look at and is loved by a Tyrolean peasant, Tonio, who once saved her life in the Alps Mountains. As she likewise loves him, Tonio clings to the regiment. He, wishing to marry Maria, is obliged to heed the decision of the regiment, which gives its consent, if Tonio will join its ranks. He does so. Shortly after this, Maria's mother, seemingly her aunt, succeeds, by the subterfuge, in inducing Maria to leave the regiment. The young girl is now taught music, dancing and the manners of gentle-folk, and so a year runs by. Her mother in the meantime has hit upon a wealthy Count as Maria's future husband.

ACT II

But Maria longs for Tonio, and the days of her soldier comrades. The Marchioness, still disguised as the aunt, tries to persuade Maria to forget Tonio and to marry the Count. Impossible. As a final appeal the Marchioness discloses her identity to Maria, begging her daughter's consent to yield to her wish. Wedding arrangements are made for Maria's marriage with the Count ; but, mirabile dictu, her mother suddenly relents and agrees that Maria shall marry Tonio, who, by dint of his bravery, has advanced to high rank in the French army, under Napoleon.

DON CARLOS

ACT I

Elizabeth of Valois, daughter of the French King, Henry II., is betrothed to the son of Philip II. of Spain, Don Carlos. Henry, however

for state reasons, interferes and confers his daughter's hand on Philip II. The royal marriage takes place, though Don Carlos cannot quell his passion for Elizabeth, his father's bride.

ACT II

Carlos confides to Rodrigo, Marquis of Posa, who entreats him to leave for Flanders and to forget his love by helping the oppressed Flemings under the cruelties of the Spaniards. Carlos has an interview with the Queen begging her to obtain the favor of the King in the project. Their affection burns with but greater intensity, and Elizabeth tells Carlos she still loves him.

ACT III

The Queen's strong though innocent affection for Carlos is learned of by Princess Eboli, herself in love with the Prince. Her jealousy aroused, she tells all to Philip. The King finds the photograph of Carlos in the Queen's casket.

ACT IV

Opposed to his son for his sympathy with the Flemings, the King is now nearly beside himself. Advising with the Grand Inquisitor, he throws Carlos in prison. Carlos is visited by Rodrigo. Though a friend of the King, Rodrigo is condemned to death owing to the suspicion of the Grand Inquisitor, and while visiting Carlos in prison, is shot through the heart. The people are incensed, and an uprising is thwarted only by the tact of the Inquisitor.

ACT V

Freed from prison, Carlos hurries to St. Just Monastery to bid farewell to the Queen who has arranged to meet him in the lonely cloisters, where it is said, the spirit of Carlos V., in the garb of a monk, may at times be seen. They are surprised by the arrival of the King. Philip hands over Carlos to the officers of the Inquisition who bear him away as the opera ends.

DON GIOVANNI

ACT I

Don Juan, a young Castilian nobleman of licentious habits, rudely forces his way, by night, into the chamber of Donna Anna, who is betrothed to Don Octavio. In the confusion Don Pedro, the father of Donna Anna, enters; he struggles with the ravisher and is mortally wounded. While Don Juan and Leporello are in consultation about some new amour, Donna Elvira, a former love of Don Juan, enters, and taxes him with his cruelty, but he escapes, and leaves her alone with Leporello, who discloses to the disconsolate lady the extent of his master's perfidy.

We are next introduced to the palace of Don Juan, near which a village festival is being celebrated, Zerlina, a peasant girl, being on the eve of marrying Masetto, a young villager. Zerlina is induced to enter the palace with Don Juan, while Masetto, filled with jealousy, is left in charge of Leporello, who has orders to fill the wine-cup for the purpose of intoxicating the distracted lover; but while Don Juan is employing all his arts upon Zerlina, Donna Elvira again enters, and undeceives the young girl, notwithstanding the efforts of Don Juan to make her believe



FLORENCIO CONSTANTINO

Elvira is deranged. Donna Anna and Don Octavio, having no suspicion that Don Juan is the murderer of whom they are in search, claim the libertine's assistance in the task they have undertaken, but they soon are enlightened by Elvira, while Don Juan, after having with the greatest effrontery again offered his services to Donna Anna, leaves the apartment.

The festival continues, and Masetto's jealousy is half quieted, when Donna Anna, Donna Elvira, and Don Octavio enter, masked. The dance proceeds, and Don Juan forces Zerlina into a closet; her cries for help are answered by the newcomers, and Don Juan, called on to defend himself, draws his sword, while the thunder of heaven is heard to roll.

ACT II

Don Juan, for the purpose of seducing Elvira's attendant, changes clothes with his servant. In the meantime, Elvira appears at the casement and is persuaded, by the pretended repentance of her seducer, to descend into the street, when he slips off and leaves her with Leporello, who, according to orders he has received, leads her away; at the same instant Masetto enters in search of Don Juan, whom he mistakes for Leporello, threatening the former with death if he should overtake him, and, in return, he is soundly beaten.

Don Juan, to escape pursuit, enters with Leporello the cemetery in which Don Pedro is buried; there, while engaged in light discourse, the statue of Don Pedro utters a warning to the libertine. Treating the matter lightly, Juan jeeringly asks the marble effigy to supper. A splendid repast is spread, and in the midst of this merriment the statue enters and invites Juan to be his guest. Don Juan accepts the offer, and is carried off to the infernal regions in the midst of flames, thunder, and lightning.

DON PASQUALE

ACT I

Don Pasquale withholds consent to the marriage of his nephew Ernesto and Norina, a bewitching widow. The Don, however, wishes to marry; his physician, Malatesta, suggests his sister, Sofronia. Pasquale agrees.

ACT II

The artful Norina sees an opportunity and disguising as Sofronia takes her place. She makes things distinctly uncomfortable for Pasquale who is happy indeed when he finds out the joke.

ACT III

He desists in his desire for marriage and at once allows Ernesto and Norina to wed.

ELAINE

ACT I

Lancelot sinfully loves Guinevere, King Arthur's queen. To be with her he feigns incapability of entering a tourney about to take place. However, he is induced by the queen herself later on to enter the games in disguise. He sets out so to do. On his way he meets Elaine. They mutually love at sight. Elaine gives, as a pledge of verity, her scarf to Lancelot as he leaves for the lists.

ACT II

Lancelot, concealing both his face and name, at length obtains the King's consent to fight within the lists.

ACT III

Lancelot, for the most part successful at the tournament, is badly wounded by Sir Gawain, and at length withdraws. Elaine cares for him, as a result of which his health is restored. Sir Gawain also loves Elaine. He has recognized in the possession of Lancelot a scarf, the gift of Elaine. Gawain upbraids Lancelot for his actions towards Guinevere. Lancelot agrees to leave the scene and departs, after a love scene with Elaine.

ACT IV

Sir Gawain finally returns, bringing with him the scarf (stolen from Lancelot by the queen), and presents it to Elaine. She, thinking Lancelot's love is gone, is overcome and dies. Lancelot, weeping for Elaine, is discovered by Guinevere. They quarrel. Guinevere finally confesses that she stole the scarf.

ELEKTRA

IN ONE ACT

King Agamemnon has been killed by Queen Klytemnestra and her paramour, Aegisthus. The Queen has banished her son, Orestes, and cruelly treated her daughters Elektra and Chrysothemis. The effect on the latter is to develop her sense of womanhood, on the former to urge her on to the point of insanity. Her consuming motive is revenge on her mother and her lover for the death of Agamemnon, whom she dearly loved.

Elektra tries to awaken similar feeling in her sister, but in vain. News (which is false) is brought of the death of Orestes. Elektra, in her strait, feels that she herself must kill her mother since her sister will not aid. As she creeps along the wall a stranger enters. At length he makes himself known as Orestes, and Elektra's rapture is supreme. Orestes kills the Queen and her paramour. Elektra in her frenzy, dances madly until she falls dead.

ERNANI

ACT I

Don Juan, a rebel, seeks refuge in the Pyrenees, and even there ceases not his fractious action upon Don Carlos, King of Spain, molesting his subjects under the guise of a bandit by the name of Ernani. He secretly carries on intercourse with Elvira, the niece and fiancee of her uncle, Don Ruy Gomez da Silva, of Spain, in the neighborhood of whose castle Juan's band ply their depredations.

ACT II

Elvira, against her will, is on the eve of marriage with Silva. Ernani resolves to assist her, and seeking an interview he finds with her an unknown cavalier whose proposals are met with disdain by Elvira. Ernani is about to deal summarily with the unknown person, when he

discovers it to be no other than Don Carlos, the King. Even so, Ernani defies his rival until Silva rushes in upon the disputants and is about to challenge both to mortal combat, when a Royal Esquire entering, reveals the sovereignty of Don Carlos to the dismay of Silva. Carlos, wishing to clear himself, declares to Silva that he has come, having heard of the death of Emperor Maximilian, to consult Silva upon the succession (which he, Silva, secretly desires), while his real object is Elvira herself.

Carlos, wishing to rid himself of Ernani, secures his dismissal from the castle of Silva. Ernani withdraws only to seek with greater energy the relief of the wretched Elvira. Disguised as a pilgrim he re-enters the scene as the marriage of the uncle and niece (by no means an unusual occurrence in those times) is about to be celebrated. As Elvira enters in her bridal gown, Ernani, though a price has been set upon his head, declares himself, removing his pilgrim's hood and asking her to give him over to the troops of the King, who are in search of him. Her uncle, however, actuated by the laws of hospitality, at once puts his fortress in a state of defense to protect zealously the guest who has honored him with his presence. Elvira makes known to Ernani her true feeling for him, the first inkling of which Silva discovers as he returns to them. In spite of his desire to do away with Ernani his ideas of hospitality prevail and as the royal troops search the fortress the fugitive is concealed behind a secret panel. Carlos, enraged, leaves the castle, taking Elvira as hostage for the person of Ernani. And, mirabile dictu, Silva, though distracted, still refuses to betray his guest.

The King is gone; Ruy drags Ernani from his hiding place, challenging him to mortal combat then and there. Ernani declines, giving as his reason the age of Silva; but he begs the old man to kill him forthwith, first being careful to tell him that Carlos is in love with Elvira. The result is a united determination between Silva and Ernani against the King, Ernani declaring to make retribution with his life at such moment as Silva may wish it, provided he has first had opportunity to kill their common rival, the King. They set forth in search of Carlos, hoping to rescue Elvira.

ACT III

Carlos is now declared by the Electorate, Emperor of Germany, and as Charles the Fifth, his first act is to pardon a conspiracy against him, the prime movers in which are Silva and Ernani. This restores to Ernani his title of Don Juan of Arragon, and his possessions. With magnanimous diplomacy, Charles the Fifth also bestows on him the hand of Elvira.

ACT IV

In the midst of the wedding festivities an ominous note is heard and the fateful Silva appears demanding the life of the unfortunate Don Juan, which he holds as forfeit. Don Juan, to whom happiness seemed so near, is dumbfounded; but even the tears of Elvira are in vain and Silva declares that nothing save the life of his rival will appease him. Juan madly thrusts his dagger into his breast, and Elvira, before Silva can prevent her, does likewise. Both expire; the baffled Gomez glaring on the ruin he has caused.



GERALDINE FARRAR

EUGEN ONEGIN

ACT I

As Larina preserves fruit her daughters sing a song which she has long known and dates from a time when she loved a reckless soldier whom she was thwarted from marrying. But she has been happy in the love of her good husband. Tatjana seems sad; Olga very gay. Leuski enters with Onegin. Leuski admires Olga.

Scene II. Tatjana, about to retire, confesses her love to her nurse, Filipjewna. She writes a letter for Onegin. She muses at the window throughout the night. She entrusts the letter to her nurse.

Scene III. Onegin tells Tatjana he senses her letter but he is not worthy of her love. She leaves.

ACT II

Onegin, in spite of Leuski, dances with Olga. Leuski, jealous, is enraged. A duel results.

Scene II. Leuski is killed by Onegin who is overcome with grief.

ACT III

Year later. Reception at palace of Princess Gremina (Tatjana). Onegin is a guest. He loves Tatjana and determines to win her.

Scene II. Tatjana loves Onegin but is mindful of her duty. He, completely depressed, rushes off in despair.

FALSTAFF

ACT I

“Falstaff” is based on two of Shakespeare’s plays—“Henry IV” and “Merry Wives of Winsor.” Falstaff, an over-fed roué, believes himself irresistible to all womankind; thinking he has charmed both Mrs. Alice Ford and Mrs. Meg Page, he writes each a love letter, identical in detail. Mrs. Ford and Mrs. Page, together with Dame Quickly and Anne (Nan) Ford, daughter of Mrs. Ford, meet at the home of the latter; while there they show the letters. What is their astonishment to find that both letters are alike, and written by the same person, Falstaff. A plan is arranged whereby they may be avenged.

ACT II

Nan, in the meantime, informs her mother that her father (Ford) demands that she marry Dr. Caius, whom she does not love. Her mother promises that she shall marry the man of her choice—Fenton. Dame Quickly is sent by Mrs. Ford with a note to Falstaff, inviting him to call. Falstaff falls into the trap, and when he visits Mrs. Ford he is thrown from the window in a wash-basket, like soiled linen.

ACT III

Not satisfied with this revenge, Lady Ford sends Dame Quickly with another invitation to Falstaff to meet her in Windsor Park at midnight. Falstaff again falls into the trap, and while at the Park is frightened by what he supposes are fairies, elves, and imps, as Windsor Park is supposed to be haunted by the spirit of the “Black Hunter.” Falstaff is beaten, laughed at, etc.; finally all is revealed to him, and Nan is betrothed to Fenton, all ending happily.

FAUST

ACT I

A German student named Faust, after a life of meditation, wearies at the emptiness of human knowledge. He invokes the Spirit of Evil, which appears to him in the form of Mephistopheles. Through a supernatural power of the latter, Faust is restored to youth, with all its passions and illusions, and is endowed with personal beauty. Mephistopheles, as in a vision, reveals to him the village maid, Marguerite, with whom the student falls in love. He longs to meet her; his longing is soon gratified.

ACT II

Marguerite, noted for her beauty and virtue, has been left by her brother, Valentine, under the care of Dame Martha, a worthy but not vigilant personage. The maiden at first rejects the stranger's advances, but Faust, aided by Mephistopheles (anxious to destroy another human soul), urges his suit with such ardor that Marguerite's resistance is overcome.

ACT III

Valentine, on returning from the wars, learns what has occurred; he challenges his sister's seducer, but, through the intervention of Mephistopheles, he is slain in the combat.

ACT IV

Marguerite, horror-stricken at the calamity, of which she is the original cause, gives way to despair. Her reason is impaired, and in a paroxysm of frenzy she kills her infant. For this she is thrown into prison.

ACT V

Faust, aided by Mephistopheles, obtains access to her cell. They both urge her to fly, but Marguerite spurns their aid, and seeks comfort in prayer and repentance. Overcome by sorrow and remorse, with an earnest prayer for forgiveness, the unhappy girl expires. Mephistopheles triumphs at the catastrophe, but a chorus of heavenly voices is heard, proclaiming a pardon for the repentant sinner; the Evil One, foiled and overcome, crouches at the accents of divine love and forgiveness, while the spirit of Marguerite is wafted upwards to eternal life.

LA FETE CHEZ THERESE

ACT I

A charming young Duchess visits the shop of her modiste. Hiding behind a long mirror is the gallant young lover of the modiste and of a sudden the Duchess is frightened by him—she hurries away.

ACT II

The young man is enamoured of the Duchess and makes himself known to her at a masquerade garden party. She recognizes him and runs away. The clever gallant makes a second disguise and prevails upon the Duchess to grant him a rendezvous. At this juncture the modiste appears and pathetically explains matters to the Duchess who turns over the truant to his first love.

FEUERSNOTH

LACK OF FIRE

On a holiday children collect chips for the Sonnenwend fire. Sentlinger, burgomaster, gives them a basket of wood, while Diemut, his daughter, passes around candy. Kunrad opens the door of his little house in response to the knock of the children, and in honor of the occasion he gives to them the wood of the house. Kunrad and Diemut fall in love; but as Kunrad kisses her, she becomes angry and runs into the house. Later as the Sonnenwend fire is crackling, Kunrad from below, asks Diemut on the balcony to permit him to enter. She tells him to step into a basket which she raises half way, leaving him to dangle as reward for his impudence. Kunrad, angry, summons the aid of magic, and Feuersnoth takes place; viz: the light of the city goes out. Kunrad sings, "All warmth comes from woman, all light comes from love, from the body of a maiden alone can you again receive your warmth." He reaches the window sill and is drawn in through the window by Diemut. Soon the fires are lightened again and all know that the maiden body of Diemut has overcome the magic.

FIDELIO

ACT I

Florestan, a Spanish nobleman and friend of Fernando, prime minister, by exposure of the misdeeds of Pizarro, awakened the hatred of the latter, who was not without the means of gratifying his malignity as custodian of a fortress used as a political prison. He managed to take Florestan, and confining him in a dungeon, started a report of his death. The nobleman would have died had it not been for the faithful love of Leonora, his wife, who, not believing him dead, and suspecting Pizarro, finally, in the guise of a young man, calling herself Fidelio, received employment from Rocco, head jailer under Pizarro. The youth gained the affection of the old man and also of his daughter, Marcellina, the latter becoming neglectful of her rustic lover, Jaquino. Leonora, with the best of motives was obliged to encourage the girl because of her influence over Rocco, and they together so far prevailed upon him that he consented to allow Fidelio the privileges of the prison. Pizarro received notice that the prime minister was on his way to the prison. Something must be done to avert the possibility of Fernando becoming aware that Florestan was there detained. Rocco is commanded to kill and bury the supposed criminal in the inner dungeon. He refuses to kill, but will dig the grave. Pizarro agrees to do the former.

ACT II

Rocco, with Fidelio, repairs accordingly to the vault where Florestan is discovered. The two proceed to clear out an old cistern which is to be the place of burial. Pizarro enters the dungeon and is about to give the fatal blow when Leonora throws herself between her husband and his would-be-murderer. Her sudden avowal of her name causes a hesitation on the part of Pizarro, but he again raises the dagger, when he is accosted with a pistol in the hands of Leonora. Florestan is saved. A moment after, trumpets announce the arrival of Fernando. Pizarro is



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summoned to meet him. Rocco leads forth Florestan and the heroic Leonora. Many prisoners are released, and the occasion is one of joy to all.

THE FLYING DUTCHMAN

A Dutch captain once tried in vain to double the Cape of Good Hope. He swore he would accomplish his purpose if he had to sail forever. The Devil, overhearing the oath, condemned him to sail until Judgment Day, unless he could find a woman who would love him faithfully until death. Only once in every seven years could he land to search for the maiden who might effect his release.

ACT I

A seven years ended. Daland, a Norwegian captain, has anchored in a bay within a few miles of which is his home, where Senta, his only daughter, awaits him. The Flying Dutchman's ship anchors near that of Daland, who does not perceive it. The Dutchman springs eagerly ashore. Daland suddenly sees and questions him. He invites the Dutchman to his home.

ACT II

Daland's house. Senta is seen in a room, on the wall of which hangs a portrait, of the Flying Dutchman, which has deeply touched her. She sings the ballad, to her companions, of the Flying Dutchman. They chide her and ask if she would have the courage to love an outcast. She passionately declares she would, and prays he may appear. Erik, her lover, enters. He tells of the arrival of the two vessels. Daland and the Dutchman enter. Senta loves, and in accordance with her father's wish, agrees to marry the hero.

ACT III

The two ships are seen again. As Senta comes to the shore she meets Erik who implores her to reconsider. She is determined. The Dutchman, however, observing the two, mistakes Senta's patience for regret, and bidding her a passionate farewell, rushes to his ship. Senta declares her love to be true. The Dutchman proclaims from the deck that it is better for her to be free, and sets sail. Senta, overcome with grief, casts herself into the seething waves, thus showing her faithful love and releasing the Flying Dutchman from his fearful curse.

FRA DIAVOLO

ACT I

Lorenzo, officer of dragoon's, announces a reward for the capture of brigands. Lord Cockburn, and Pamela, his wife, enter. They have been robbed. Lorenzo with the dragoons leave to capture the robbers. Lord Cockburn upbraids his wife for receiving the attentions of the Marquis of San Marco who is travelling with them. The Marquis, who is Fra Diavolo in disguise, enters; he is greeted by the inn-keeper, Matteo, and his daughter Zerlina. While dining he hears Zerlina narrate the escapades of the famous brigand. He flirts with Pamela purloining mean-

while her locket. The mighty Lorenzo now appears; having slayed most of the bandits and retaken the Englishman's property, he has received the reward above mentioned. He hopes for the hand of Zerlina.

ACT II

Zerlina's chamber adjoins that of Cockburn. She conducts the Lord and Lady to their apartment and sings for joy at her coming marriage with Lorenzo. Meanwhile, Giacomo and Beppo, pals of Diavolo, enter the window. Concealed, they watch Zerlina preparing for bed. She falls asleep, and they proceed to rob again the Lord and Lady. A noise is heard. Lorenzo and the dragoons enter; the three sleepers are awakened, while Diavolo, still as the Marquis, cuts off the retreat of the bandits. At sight of the Marquis, Cockburn and Lorenzo are once more jealous. A duel is arranged.

ACT III

Diavolo, now in brigand's dress, awaits Lorenzo. There approaches the wedding procession of Zerlina and Francisco, a peasant. Lorenzo, espying Giacomo and Beppo, arrests them. He hopes to take their chief also and laments the loss of Zerlina. His companions are forced to lead Diavolo into a trap, and he is shot. Lady Cockburn now discovers that her former admirer was a brigand, and by way of diversion, Lorenzo wins Zerlina.

DER FREYSCHUTZ

There was a superstition in the middle ages that persons, employed by owners of large tracts of forests, as foresters, thought there was an evil spirit abiding in the forest laying snares to gain the souls of honest hunters by the tempting offers of unerring bullets. The word Freyschutz (free shooter) signifies a person who shoots with these magic bullets, always hitting the mark. There once lived an old farmer by the name of Kuno. Agathe, his only daughter, was betrothed to Max, a young hunter in the employ of her father. Kuno desired to retire from his post, which was hereditary. He, having no son, had requested the Prince to appoint Max, his future son-in-law, in his stead. The Prince consented on the condition that Max should prove himself a good marksman in a trial shot. On the result of this test depended the fate of the two lovers. The evil spirit was called Zamiel, and in order to feel the influence of his power, one must agree to surrender one's life and body to Zamiel on a certain day, before which time, however, one might be successful with the magic bullets.

ACT I

The first act opens as Max is dejected, filled with forebodings as to the test of the next day. Now Caspar, a comrade of Max had entered the compact with Zamiel, and Caspar, perceiving the mental condition of Max, and also desirous of obtaining a concession from Zamiel, by bringing him a victim and perhaps two, took advantage of Max's state of mind; consequently he assured Max that he could enable him to get some magic bullets, and agreed to meet him at Wolf's Glen, the abode of Zamiel. For that purpose Max hurried off bidding a hasty adieu to his beloved Agathe.

ACT II

Agathe was haunted by a presentiment that disaster would attend her wedding day; the portrait of Kuno's ancestor, the first who had filled the hereditary post, had fallen twice, and other odd things had happened. In vain Annchen, relative and friend of Agathe, endeavored to cheer her.

Max proceeded to Wolf's Glen, received the bullets, and returned for the contest on the next day.

ACT III

Max made three shots, which so pleased the Prince that he urged still new proofs of the superior marksmanship of the young hunter. Now, the night before, Max had received four magic bullets while Caspar retained three for himself. The last bullet given by Zamiel was always true to its master's evil design, and when this last bullet was shot by Max, Agathe fell. The bullet had struck but not harmed her, as she wore a relic which was proof to every charm. Zamiel, defeated in his foul purpose, then directed the bullet to the head of Caspar. An aged hermit, whom everybody revered, interposed in favor of Max. Max was to pass one ordeal year here, and then, if blameless, receive Agathe in marriage. The trial shot was abolished forever.

GERMANIA

ACT I—A Prologue

Scene, a mill near Nuremburg. Students, disguised as millers, are plotting and writing pamphlets. The police arrive; but their coming has been heard of so that when they enter wheels are turning and all are busy. Still they make some arrests, among others, Carlo Worms. Frederico Loewe, his intimate friend, is gone to the wars and has entrusted to him the care of his affianced Ricke. Worms, forgetful of duty and friendship, falls passionately in love with Ricke who succombs to his overtures. She upbraids him, however, and Frederico shortly returns.

ACT II

A woodman's hut in the Black Forest. Frederico and Ricke are married, she having told him nothing of her relations with Worms. Worms appears, and upon learning they are married, he is beside himself and rushes out into the forest; Frederico follows to aid him. Ricke is struck with remorse at having deceived Frederico and she too disappears. On his return, Frederico finds a bit of paper from Ricke saying she is gone, but giving no reason. A terrific storm takes place. Little Jane, Ricke's sister, greatly frightened, tells Frederico of Worms' love for Ricke. He comprehends all.

ACT III

Meeting of different fraternities at Koenigsberg. All attending wear masks. Worms is chairman. One man, daring to object to the rulings of Worms, is challenged. Tearing off his mask he is seen to be Frederico. A duel is arranged, but is stopped by the entrance of the Queen and the Prince. Peace is restored.

ACT IV—An Epilogue

Leipsig battlefield. Ricke finds Frederico mortally wounded. She also finds the dead body of Worms. Frederico asks her to forgive Worms even as he himself has done, and with his last breath he asks, "Who has conquered?" She replies, "Germania." Frederico dies.

LA GIOCONDA

The heroine, a street singer, is known as La Gioconda, because of her gaiety and bright spirits. She is loved by Barnaba, but spurns his suit, being herself in love with Enzo, a nobleman of Genoa, and originally affianced to Laura, who, however, has been compelled to marry Alvise, one of the heads of the State Inquisition.

After many thrilling incidents, La Gioconda, rather than accede to the desires of Barnaba, still unmindful of her promise to him, seizes a dagger, and, stabbing herself to the heart, cries, "I have sworn to be thine; take me! I am Thine!"

THE GIRL OF THE GOLDEN WEST

A Story of the days of '49 in California

ACT I

The "girl," Minnie Smith, is a spirited lass raised among the miners. On her father's death she continues his business, and "runs" the "Polka" saloon. She, by sheer force of character, rules, as a Queen her subjects, the rough, profane men who drink and gamble at the "Polka."

Rance, the Sheriff, is also a gambler. He loves Minnie to desperation; but she laughs at him. One day a stranger enters the saloon; he proves to be a young man Minnie had met on a journey shortly before, and he loves at first sight. It is none other than Dick Johnson, a noted road agent, about to raid the saloon, knowing that the men, generally, had made the "girl" custodian of their valuables. Her simple faith and purity touch all that is best in him, however, and he gives up his project.

ACT II

Later he calls on her in her mountain cabin; a blizzard compels him to pass the night. As he is leaving he is shot by a posse and falls wounded. She carries him to her cabin, secreting him in the rafters. The sheriff appears and commands her to give him up. As she is pretending ignorance of the whereabouts of the wounded man, a clot of blood drops from above on to the sheriff's hand. The secret is out. In her desperation she appeals to the gambling instinct of the sheriff, offering to play for the man's life, she to marry Rance if he wins. As she sees Rance winning, she substitutes for her losing cards, a winning hand which she has had concealed. She claims as stakes the wounded man.

ACT III

Later, as Johnson makes a second attempt at escape, he is taken and about to be lynched. But the parting scene between the two so appeals to the mob, that Minnie is told that her escape with Johnson will not be too closely followed up.

DIE GOTTERDAMMERUNG

Prologue

ACT I

This act opens in the Hall of the Gibichungs, on the Rhine, whither Siegfried is come, having left Brunnhilde. Here he is drugged with a magic love potion by Gutrune, who desires to marry him. The philter causes him to forget Brunnhilde, and he falls in love with Gutrune. He goes with her brother, Gunther, to capture Brunnhilde. Disguised as Gunther, Siegfried overcomes Brunnhilde and hands her over to the Gibichung.

ACT II

The frightful situation is then worked out in Hagen's castle on the Rhine. Siegfried appears as Gutrune's lover, Gunther as Brunnhilde's. The latter is beside herself with despair because Siegfried, who is under a spell, does not know her.

ACT III

Hagen stabs Siegfried, who in his last moments recovers his memory. Brunnhilde finds him dead; and the truth of his bewitchment dawns upon her. She still loves him. They heap up logs. The dead hero is placed upon the pyre; but not before Brunnhilde has taken the fatal ring from his finger and cast it into the Rhine. The Rhine maidens appear singing. The air darkens, the flames rise. Brunnhilde on her charger, Grane, leaps into the flames. The Rhine rises, and Walhalla is no more.

GRISELIDIS

ACT I

During the fourteenth century the Marquis Saluzzo, the shepherd Alain and the shepherdess Griselidis lived in Provence. Although beloved of Alain, Griselidis quickly realized that Fate meant her for a marquise when Saluzzo saw and loved her. Off to the castle she went and married the Marquis.

With the birth of a son, Loys, trouble begins: for the Marquis must help quell the Saracens in war. Despite the prior of the castle, who tells the Marquis that when husbands are away wives will play, for the Devil will tempt, the Marquis defies the Devil. He even gives him his wedding ring that the Devil may strengthen his suit—so great is the confidence of the trusting Marquis. Off he goes to the war.

ACT II

Scene: a garden overlooking the ocean. The Devil and his wife explain to Griselidis that it is the desire of the Marquis that Fiamina (the Devil's wife) shall take charge of the household, which idea, to their surprise, Griselidis accepts. Alain appears and makes love to Griselidis. Her child enters and saves the situation. The Devil hurries off with the child.

ACT III

The Devil tells Griselidis that for a kiss he will return to her the child. She hesitates. Just in time the Marquis returns, having vanquished



ANNA POVLOWA and MICHAEL MORDKIN

the Saracens. But the loss of the boy annoys him. He determines to search for his son, but by magic his weapons disappear. He and his wife pray and their prayers defeat the fiend. They pray again; the tryptych opens and they behold their child.

LA HABANERA

ACT I

After a drinking scene between four men, and an exchange of musical phrases hardly long enough to be entitled a love duet between Pedro and Pilar, his fiancée, Ramon murders Pedro, his brother, as the latter is hastening after Pilar, who goes to see the people dance the habañera outside.

ACT II

A courtyard shows Ramon, his father, Pilar, and neighbors assembled, still lamenting the death of Pedro. No one knows that Ramon is his murderer; indeed, the latter had sworn to his father to avenge the brother's death. Pedro's ghost appears (while the company dance the habañera) visible only to the terrified Ramon, and swears that if the latter does not reveal the truth by the following day, when a year will have elapsed, Pilar, with whom Ramon is madly in love, will die.

ACT III

The third act is laid in a cemetery, where mourners place flowers on the tombs of their dead. Here are Pilar and Ramon. Making love to her after the others have left, Ramon finally reveals the truth. Pilar falls dead on the tomb of her dead lover and Ramon rushes madly from the stage as the curtain falls.

HANSEL AND GRETEL

The story is from Grimm's fairy tales, and the text was written by Adelheid Witte, the composer's sister. She arranged the story in dramatic form for the amusement of her children, and her brother wrote a few little melodies to accompany the performance. When he read the story, however, its possibilities so appealed to him that he determined to write a full orchestral score.

ACT I

The scene shows the hut of a poor broom-maker. Hansel and Gretel, the children, await their parents, who have gone for food. Forgetting their work and hunger they dance and sing. The mother enters. Finding the children idle, she is angry, and in her rage upsets a jug of milk which was to have been their supper. The mother's vexation cools and only sorrow remains. She gives the children a basket and sends them out for strawberries. Soon she falls asleep, but is awakened by her husband, Peter, who enters with a basket of food. His joy turns to anger when he learns the children are gone to the forest, perchance near the Ilsenstein, where an old witch lives who allures children in order to bake and devour them.

ACT II

The second scene is laid near the Ilsestein. Hansel and Gretel are frolicking. Suddenly they realize they are lost, but in the midst of their fear, the Sandman sprinkles sand in their eyes; and they, after reciting their prayer, fall asleep.

ACT III

The third act shows the Witch's House. The Dawn Fairy has awakened the children; but in place of fir-trees, they discover the witch's house, with an oven on one side and a cage on the other, both joined to the house by a curious fence of gingerbread figures. The children break off a piece and are nibbling at it, when the old witch captures them. After a series of incantations, and much riding on her broomstick, she prepares to cook Gretel in the oven; but as she looks into it the children cleverly tumble her into the fire. As Hansel and Gretel are dancing in their joy the oven falls and a bevy of children, restored from their gingerbread figures, swarm about them. Amidst a swelling chorus of gratitude two of the boys drag the witch from the ruins in the form of a big gingerbread-cake. The father and mother appear. Their long quest is over.

HENRY VIII

ACT I

Palace Hall. Gomez, Spanish ambassador, tells the Duke of Norfolk his presence is due to Catherine and that it is because of his desire to be near Anne Boleyn whom he loves. Catherine, Henry's Queen, knows of this attachment and has in her possession a letter from Anne Boleyn which contains words of love. Norfolk, believing that Henry wishes Anne for himself, warns Gomez. News arrives that Buckingham is condemned to die. The King enters: all save Norfolk, Gomez and Surrey withdraw. Henry says his Queen is to have a new maid of honor; Gomez is upset fearing Anne will be chosen.

Scene changes. Henry chats with Surrey over the Pope's aversion to his divorce. Catherine enters asking why she is called. Henry tells her of the new maid; she thanks him and then intercedes for Buckingham. Henry is obdurate. They wax warm. The Queen charges Henry with lack of love for her, while he tells her their marriage is morally wrong. Boleyn enters and the King presents her to Catherine, at the same time creating her Marchioness of Pembroke. There is heard the funeral march of Buckingham—a fateful premonition in Anne's ears.

ACT II

Richmond Park. Gomez enters, followed shortly by Anne with her ladies. Anne, rebuked, sings of her love for Gomez. Henry enters. Anne agrees to marry him if he will make her Queen. Catherine appears—she upbraids Anne, who turns to Henry for support. Ill news comes from Rome; but Henry will none of it until the morrow. Dancing and grand féte.

ACT III

Henry talks with the legate from Rome and is defiant. Anne enters; Henry's jealousy is apparent. Further talk with the legate follows till Henry appeals to his subjects, announcing himself the head of the English Church, and Anne Boleyn his Queen.

ACT IV

Dance proceeds in Queen's apartments. Norfolk and Surrey discuss the King and his suspicion of Anne. Gomez enters bearing message from Catherine to Henry. Gomez tells Anne that Catherine still holds the compromising letter. Henry, in a rage, bids Anne to quit his presence and orders Gomez to leave England. Gomez gives Henry Catherine's dying message. They depart for the castle where Catherine is. She makes her last gifts; among them a book in which she puts the fatal letter from Anne to Gomez. Anne begs for the letter but with a last effort Catherine throws it into the fire and expires.

HERODIADE

ACT I

A caravan of Jews, with gifts for Herod, awaits daybreak at his Palace. A dispute arises. Phanuel reproves. Salome (daughter of Herodias) appears. She tells Phanuel (who, amazed at seeing her in the Palace, wonders if she knows not her parentage) she seeks her mother; and not finding her she asks for John, the Prophet. She is comforted by Phanuel and sets forth anew.

Herod appears, seeking Salome whom he loves madly. He apostrophizes her; he is interrupted by Herodias, who excitedly informs him she has been insulted, and called "Jesabel," and by John, whom she calls the "Impious Prophet." She demands John's head. Herod sagaciously refuses. As she is about to go, John appears; his denunciation ceases not; so intense is it both Herod and Herodias leave in despair. Salome, who loves John, re-enters and tells him of her passion. He will none of it.

If she will love him, it must be with an ideal love. He exhorts her to follow the new faith and thereby gain immortality.

ACT II

Herod, consumed with love for Salome, rests not; slaves dance and sing; one offers him a potion, declaring its magic will reveal to him the face of his beloved. He drinks; is overcome; sleeps. Phanuel enters. Herod rouses. He is taken to task for devoting his thought solely to a woman to the neglect of his kingdom. This he proudly resents. Messengers, from allied forces, arrive, bearing tidings of assistance and loyalty. Herodias announces the early arrival of the Proconsul, Vitellius; this news disquiets the conspirators. The people ask, and are promised, certain things by Vitellius.

ACT III

Phanuel, something of an astronomer, while studying the heavens is asked by Herodias to read her horoscope. He reads that she is a mother and that her star is oft outshone by that of Salome. She begs him to reveal to her her daughter. He points to Salome, who at the moment enters, but Herodias, on seeing her rival, absolutely repudiates her.

Salome comes into the Temple in a fainting condition. She is overcome at learning that John has been cast into prison. Herod appears, finding Salome. He declares his love for her; she spurns him, telling of her love for John. The angry King asserts he will have them both put to death.

It is the worship hour at the Temple and thither come Herod, Vitellius, Herodias and many others. The Fathers demand that John shall die. He is brought before them but Herod will not condemn him. The King secretly assures his pardon provided John will aid him in his plans. John declines. All are amazed when Salome begs to share his fate. Herod finally condemns them both to death.

ACT IV

Prison. John, preparing for death, prays for strength in his battle against his love for Salome. She appears. John taking this for a divine sign declares his love for her. Men arrive to carry John to his execution, and Salome to Herod.

Palace. Chorus and ballet. Celebration of citizens. Salome once more begs to be permitted to die with John. She beseeches Herodias to save him, explaining that when abandoned by her own mother John had protected her. Salome speaks bitterly of her mother. Herodias, who had decided to aid Salome, now remains silent.

Executioner appears. The cry is raised: "The Prophet is dead." Salome utters a curse on Herodias, who collapses, declaring herself to be the mother of Salome. Salome stabs herself.

THE HUGUENOTS

ACT I

Marguerite de Valois, betrothed to Henry the IV., anxious to reconcile the disputes between Catholics and Protestants, sends her page Urban to invite Raoul de Nangis to her chateau. Raoul receives the invitation while visiting the Count de Nevers, who, with his brother Catholics, slighted Raoul and mocks his Puritanical servant, Marcel, but who, on recognizing the royal invitation, treats him with marked distinction. Marguerite communicates to Raoul her project to form a union between him and Valentina, daughter of the Count de St. Bris. The contending parties swear the oath of reconciliation; but when Valentina enters, Raoul recognizes in her the one he has seen in De Nevers's apartment, and indignantly repudiates his presumed dishonor, and Marguerite's plan is defeated.

ACT II

The second act is a picture of life in Paris in 1572. Here are the Sunday festivities of the population in the Pre-aux-Clercs, mixed with the Catholic Litany and Huguenot songs. A collision is about to take place, but is interrupted by the entrance of gypsies. Count de St. Bris, having been challenged by Raoul, forms a plot for his assassination, the details of which are overheard by Valentina, now married to De Nevers. She communicates the scheme to Marcel; and when the principals and seconds in the duel are surrounded with St. Bris's followers, a body of Huguenots come to the rescue at the call of Marcel. The conflict waxes hot in words, and is about to come to arms, when Marguerite enters and stops the insurrection. On Raoul finding that he owes his life to Valentina, Marguerite explains to him that the visit of the former to De Nevers, in the first act, was to ask him, as a loyal chevalier, to break off her union with him, as proposed by her father, since she loved Raoul. The despair

of the latter at this explanation, and the exultation of St. Bris that it has come too late, with the marriage festivities of Nevers and Valentina, form the close of Act II.

ACT III

In the third act, Raoul, in despair, visits Valentina for the last time. At the approach of Nevers, St. Bris, and others, she conceals him behind some tapestry. He thus overhears the plan arranged by Catherine de Medici to slaughter the Huguenots on the eve of St. Bartholomew. After the departure of the conspirators an affecting interview takes place between Valentina and Raoul, the former striving to detain him for fear he should be included in the general massacre. He hesitates between love and honor; but the latter prevails, and he makes his escape by the window.

ACT IV

Raoul, at a ball, apprises the Huguenots of their peril, and then, before a Protestant church, in the midst of the slaughter, meeting Valentina, he hears that Nevers has been killed. Marcel enters, wounded, and blesses and unites Raoul and Valentina, on the brink of eternity; and the lovers, with their faithful adherent Marcel, fall by a discharge of musketry.

IRIS

ACT I

The Voice of the Sun proclaims himself God. The blind Cieco's daughter, Iris, is playing in the garden. With reverence she hails the Rising Sun. A rich young man, Osaka, struck with the beauty of Iris, conspires to secure her for himself. Kyoto, a procurer, and Osaka, arrest her attention with a puppet show. Iris, who has left her garden to see the play, is carried off. The people tell Cieco that Iris has gone to Yoshiwara, a place of ill-repute. The old man, thinking that she has done so willingly, weeps and curses.

ACT II

Iris asleep. Osaka enters. Kyoto inflames his desire by praising the wondrous beauty of Iris. Osaka pays Kyoto richly. Iris awakens, and amazed at her rich surroundings, thinks herself in Paradise. Her garments and all in the room fascinate her. Osaka appears; he ardently woos Iris, who is frightened and repulses him. He calls Kyoto to take her away. Kyoto has her clothed in transparent garments; Osaka cannot resist, and offers any price for her. Cieco appears, calling Iris, who answers him. Kyoto cries in loud voice that Iris is his, that he has purchased her from her father. The old man bitterly curses Iris; she, overwhelmed, leans from the window to the sewer below, and is lost.

ACT III

The body of Iris is found by rag-pickers. As they quarrel and tear her dress from her, the body moves. Iris is between life and death. She sees before her the souls of Osaka, Cieco and Kyoto. She bemoans her sad fate, exclaiming: "Why, why!" The rising sun soothes her; she hails her one salvator, the God of Day. The warmth of the sun opens the flowers and Iris becomes one with them, and as the opera ends, the Voice of the Sun is heard to sing "I am Life."



LEON SIBIRIAKOFF

THE JEWESS

LA JUIVE

The scene is laid in Constance about 1414. Leopold, a prince coming home from the wars, loves the beautiful Jewess, Rachel, daughter of the goldsmith Eleazar. To better serve his cause, he feigns to be a Jewish artist; his plan is thwarted, however, and it is disclosed to Rachel that he is Leopold, the princess Eudoxia's husband. Indignant at his treachery, she denounces him publicly, whereupon the Cardinal excommunicates Leopold, pronounces malediction on Rachel and Eleazar, and they are all thrown into prison to await execution. Rachel, out of pity for Leopold's wife, revokes her charge against Leopold; he is banished, while Rachel and her father are again sentenced to death for conspiring against a Christian. Her father states to all assembled, just as he and Rachel are to be thrown into a caldron of fire, that Rachel is really the child of the Cardinal—this he does to be revenged on the Cardinal for having condemned him to death.

LE JONGLEUR de NOTRE DAME

THE JUGGLER OF NOTRE DAME

ACT I

The scene is in the Cluny Monastery and the public square. Venders are offering their wares, for 'tis Market Day—also May Day, in celebration of which children dance the "Bergerette". An itinerant juggler approaches. The happy crowd is dismayed at his appearance, haggard and worn as it is. One gamin cries "King Famine," to which our hero retorts, "King Juggler". The people call for a song. They hit on "The Praise of Wine," which with obeisance to the Virgin, Jean, the juggler, in a piping voice, essays to sing. But stay! the indignant Prior is seen on the Abbey steps; the crowd slinks away—Jean is left alone, trembling and afraid. But the Prior speaks with Jean, urging him to mend his ways and seek salvation. Brother Boniface, lord of the refectory, enters; he takes up the theme, re-enforcing all that the Prior has said. Dinner is announced; the monks enter the Abbey, Jean following behind.

ACT II

The monks are at work. A new statue of the Virgin is prominent. The Musician Monk is teaching several others a Hymn he has composed to the glory of the Holy Virgin. Human nature is attested to by a wrangle among the Poet Monk, the Sculptor Monk, and the Painter Monk. As it waxes warm the prior appears: he calls them to account. They all leave the hall, save Jean who is much depressed. His life seems to him futile. He can create nothing in honor of the Holy Mother. But Boniface encourages him, extolling to him the virtue of simplicity and of humility. He narrates the legend of the sage bush—the lowliest of plants. The story runs: The Virgin, with the babe Jesus, is fleeing from the soldiers of Herod. She asks the rose bush to conceal the child—but alas! fearing damage to its bloom the proud rose declines. Espying nearby a sage bush the Virgin cries out: "My little sage, do thou open thy leaves to my infant:"—and the lowly plant at once unfolded and, forming a cradle, received the child Jesus while he slept and hid Him

among its branches. And thus the Virgin, the most blessed of all women, has made the sage bush the most blessed of all plants.

ACT III

Jean enters the Chapel on tiptoe, not thinking he is observed; but he is and that by the Painter Monk who is at work on the statue of the Virgin. The Painter hides; he sees Jean as he drops his monk's garb—disclosing his juggler's costume. Jean's motive is the best—he will honor the Virgin by doing that which he can do best, viz.: the juggler's art. He is performing his most difficult feat when lo! in come the Prior and other monks, they having been advised by the Painter. They are outraged by the seeming profanation and mayhap would have pounced upon Jean had not Boniface intervened and directed their eyes to the statue of the Virgin. A celestial light surrounds her face. "A Miracle!" they gasp. Angelic voices are dimly heard. Jean is awestruck and begs forgiveness from the Prior. But the Prior beseeches him to pray for him and his fellow monks. Little Jean observes the illumination of the Virgin's features and stands transfixed—he realizes with ecstasy, "Blessed be the simple." His soul passes on to the Holy Virgin while the Monks chant the Kyrie Eleison—their voices blending, the while, with angelic Hallelujahs from above.

KOENIGSKINDER KING'S CHILDREN

ACT I

A witch holds captive a gosegirl in a haunted forest. A Prince chancing to pass sees the prisoner. He is a prince without a Kingdom; but finds one now in the gosegirl's eyes. He urges her to fly with him, but alas, she cannot for, bewitched, she is held fast to the Hillawald hut. Three farmers of Hellabrun seek of the witch some way by which they may know the true king. She tells them that the first man to pass within the city gates as the clock strikes twelve is their king. One of the farmers breaks the spell over the gosegirl, and away she goes with him to town.

ACT II

The prince is now seen as a swineherd, still he proclaims himself king; but as twelve o'clock strikes, the gates open and behold! the prince and the gosegirl, and on the latter's head a crown which the prince has placed there. But they are driven forth to wander, with no one believing in them save one small child.

ACT III

The witch is dead, and the poor young lovers are starving before her hut. They knock at the door, but it remains closed to them. They offer their golden crown for a crust of bread, which, alas, has been cursed by the witch. It kills them.

LAKMÉ

ACT I

The scene is in India, and the opening incidents occur near the abode of Nilakantha, a Brahmin, who, with his followers, still abhors the invading race. Gerald and Frederick, officers in the British Army, with

Rose and Ellen, visiting the East, while strolling in the environs, desecrate the sacred grounds by their presence. Brought to a sense of their intrusion, they depart, but Gerald remains for the purpose of sketching some jewels which have been left in the garden by Lakmé, the Brahmin's daughter. Lakmé now enters, and her beauty at once wins Gerald's heart. Love passages follow, but they are rudely interrupted by the return of Nilakantha. It is death for a foreigner to profane consecrated soil and Lakmé hastens her lover's departure. But Nilakantha finds traces of his visit and the curtain falls upon the Indian's oath of vengeance.

ACT II

The scene is shifted to a nearby city. A festival is in course of celebration. Nilakantha and Lakmé, disguised as penitents, mingle with the throng, the Brahmin intent upon finding the author of the sacrilege. He commands Lakmé to sing, and the voice of a loved one makes Gerald reveal himself. His doom is sealed. Night comes on. The crowd has scattered. The public square is deserted. Nilakantha strikes Gerald down. Lakmé, however, has seen the deed, and with the aid of Hadji, a faithful attendant, she bears the young man, not mortally wounded, away.

ACT III

Gerald, who has been saved through Lakmé's care, slumbers at the maiden's side. The couple exchange assurances of undying love. A chorus of voices is heard in the distance. It is of young people on their way to taste the sacred waters, which are said to make love perennial. Gerald and Lakmé must essay their powers, and the girl goes forth to fill a cup at the holy fount. While she is absent Frederick reappears to Gerald and recalls him from romance to reality. His regiment is to march away, and Gerald must be at his post. He promises to answer the roll-call after bidding farewell to Lakmé. Frederick leaves. Lakmé returns with the sacred water. As Gerald is about to put the cup to his lips the sound of drums reaches his ears. He starts, and Lakmé, at a glance, understands everything. In quiet, but overmastering despair, she gathers some poisonous flowers and presses their juice between her teeth. Death follows, the heartbroken creature expiring in Gerald's arms as Nilakantha and his followers enter.

L'AMICO FRITZ

Fritz is a wealthy young man who declares he will never marry despite the efforts of rabbi David, who is forever at him to take a wife. So confident is Fritz that he will not change his mind that he lays a wager with his friend of the cloth, with his vineyard as stakes. Not long after, he meets Suzel, a wondrously lovely girl—daughter of one of his tenants. He loves her. As he tries to tear himself off, Suzel weeps and his sympathy is worked upon. He declares his love. David wins the vineyard and all are happy.

L'ELISIR D'AMORE THE LOVE POTION

ACT I

The rich Adina, incredulous of faithful love, is beloved by Nemorino. The sergeant, Belcore, is repulsed by Adina in his advances which are

more determined than those of Nemorino. Dulcimara, itinerant doctor, enters. Nemorino buys of him a love potion, which really is but a bottle of wine. He drinks; and in his stupor is so cold toward Adina that she resolves to win him from spite.

ACT II

A wedding feast is in progress, though Adina declines to sign the marriage contract. Nemorino, prevailed upon by Belcore, enters the army. News is brought of the death of the rich uncle of Nemorino. The nephew is sole heir. The village maidens beguilingly try to capture him; while to his mind the efficacy of the love potion is evident. Adina declines the love potion offered her by Dulcimara, believing that Nemorino is gone forever. He, however, still loves her. As proof of her love, Adina purchases the release of Nemorino from the army. Their marriage is remarkable testimony of the virtue of Dulcimara's love potion, and he forthwith has a flourishing trade.

THE STAR OF THE NORTH

L'ETOILE DU NORD

ACT I

Peter, Czar, is disguised as a carpenter; he meets and loves Katherine who is about to assume men's clothes and enter the army in place of George, her brother.

ACT II

Russian Camp. Katherine, a recruit, tells of a plot against the Czar, which he upsets.

ACT III

Czar's Palace. Peter pines for Katherine, believing her dead. She lives, but is thought to be insane. The Czar sends for her, and in order that she may sense things has his garden made in imitation of Wiborg. As she sees Peter in carpenter's costume, she falls in his arms. They are married and thus she becomes Czarina.

LOHENGRIN

ACT I

Henry I., King of Germany, surnamed the "Fowler," has arrived at Antwerp, with the intention of levying a force to assist in repelling the Hungarians. He finds Brabant in a state of anarchy. Godfrey, young son of the late duke, has disappeared, and his sister Elsa is accused of having murdered him by her guardian, Frederick, Count of Telramund, who has married Ortrud, daughter of Radbot, Prince of Friesland, and who in right of his wife claims to be the ruler of the duchy. Elsa asserts her innocence; it is agreed the case shall be decided by judicial combat between Frederick and any champion who may appear on behalf of Elsa. When her plight seems hopeless a knight appears on the river Scheldt, his boat drawn by a single swan. On landing he undertakes her defence, Elsa promising to marry him, if victorious, and to never ask his name or origin. In the combat Frederick is worsted, and deprived of his title and estate.

ACT II

Preparations are made for the marriage of the victor with Elsa; but while all are revelling in the Pallas, or abode of the knights, Frederick and Ortrud are without, plotting revenge and recovery of their lost honors. Presenting herself at the Kemenate, or abode of the ladies, Ortrud moves the compassion of Elsa, who promises to obtain the pardon of Frederick, and heeds the suggestion that she should inquire the name and origin of her future husband, who, without the ducal title, has been appointed Protector of Brabant and leader of its part of the German army. As the nuptial procession nears the cathedral the conspirators reveal themselves in their true character, Ortrud opposing Elsa at the door, and Frederick declaring the unknown knight a sorcerer, who has gained his victory unfairly.

ACT III

The intruders are expelled and the marriage takes place; but when the bride and bridegroom are alone in the nuptial chamber, Elsa, roused by the evil suggestions of Ortrud, questions the knight, who in vain tries to allay her suspicions. Frederick, who enters the room with the intention of assailing his former antagonist, is slain by him at once, and on the following morning the explanation unwisely solicited by Elsa is given by the stranger in the presence of the king. He is the son of king Percival, keeper of the mysterious cup known as the "Holy Grail," to whose service he is attached; his name is Lohengrin. To the Grail he is indebted for his invisible power; but now his name is revealed he must leave Brabant. The swan returns to bear him away, but he removes a gold chain from its neck, and in its stead appears the youth Godfrey, who has been changed to a swan by the sorceress Ortrud. Godfrey is now declared rightful Duke of Brabant, while Lohengrin departs, to the intense grief of his bride, the king, and the people.

LA FAVORITA

ACT I

Monastery of St. James in Spain. Fernando, about to take his vows, falls madly in love with Leonora, a lovely maid praying in the cloisters. He tells the superior, Balthasar, of his love and is ordered from the monastery forthwith. Alphonso, King of Castile, also loves Leonora and has given her a retreat at St. Leon, an island. The King is determined to give up his Queen (though he will suffer excommunication for doing so) that he may marry Leonora. Fernando, whom a chorus of maidens conducts to St. Leon, tells Leonora of his love; she reciprocates. He begs her to fly with him, but she will not, and instead she bids him to go to the wars and make a name for himself.

ACT II

Belthasar goes to St. Leon and denounces the King and Leonora. He states that her attendants too will be cursed unless Leonora leaves the King.

ACT III

Fernando, victorious in the Moorish wars, returns. Alphonso, knowing of Leonora's passion for Fernando and also fearing the pontiff, rewards the hero and even gives him the hand of Leonora. Fernando



ALICE NIELSEN

knows nothing of her relations with the King and eagerly accepts the coveted prize; but Leonora, remorseful, sends Inez, her attendant, to tell Fernando the truth and to ask his forgiveness. The King intercepts Inez, however, and the marriage of Leonora and Fernando takes place. He learns the truth too late.

ACT IV

Fernando seeks consolation at the monastery and quits the world. Thither he is followed by Leonora, who expires in his arms as he grants forgiveness.

LOUISE

ACT I

According to the laws of France young people cannot marry without the consent of the parents. Louise, daughter of a working man and his wife, is in love with Julien, a young poet. His manner of life does not appeal to her parents. He writes to them for their consent to marry Louise, but they grant it not. Louise, from her window, talks the matter over with Julien, who has a lodging on the opposite side of the narrow street. Both are downcast. Louise urges Julien to write again and agrees to elope with him should her parents refuse a second time. Louise's mother enters and overhears some of the conversation. She taunts her daughter with remarks about the man of her choice.

The father appears with Julien's second letter. He is kinder to Louise than her mother; he promises to look up the antecedents and prospects of her lover. But the mother becomes more determined against allowing such a marriage.

ACT II

It is early morning in the Montmartre quarter of Paris. Many street types are introduced; Julien is seen with his boon companions. He intends to stop Louise on her way to work. She appears with her mother. As the latter departs, Julien approaches Louise and asks the outcome of his letter. She tells him that it is unfavorable. He reminds her of her promise and asks her to fly with him. She refuses; the more he begs and implores, the more she resists, knowing it would break her father's heart were she to elope. Despite his warmth and her love she leaves him.

The second scene represents a sewing room with girls at work. A serenade, in the courtyard below, arrests their attention. It is Julien and his friends. He wooes Louise. Her companions are at first taken with the singer. They shower him with compliments and pennies. After a while they tire of it all and ask him to desist. He persists. They jeer at him. Louise tries to conceal her emotion, but knowing that Julien is suffering for her sake, she pretends illness and leaves the shop. The girls see her walking off with the man of the serenade.

ACT III

The scene shows a little house and garden at the top of the Butte Montmartre, overlooking Paris. It is the home of Louise and Julien. The lovers are enjoying ideal bliss. As a surprise their friends have come to crown Louise the Muse of Montmartre, decorating the house and garden with lanterns and flowers. Louise joyfully accepts a black and silver shawl, her badge, as Queen of the day. Song and dance prevail.

But a sombre note is struck. An old woman is seen; and the crowd disperses before her and vanishes, leaving Louise, Julien, and Louise's mother alone. Louise's mother has come not to rail but to tell her her father is dying. The immediate return of Louise to his side is the one hope. He cries for her constantly. If Julien will allow her to go to him, she shall return if she pleases. No pressure shall be brought to bear. Louise follows her mother thither.

ACT IV

The same scene as that of Act I. Louise in her room. The father, sullen and peevish, censures the conduct of children forgetful of all their parents have done for them, and that at the sight of some pleasing face. The mother bids Louise to the kitchen. As she goes she speaks no word to her father. She returns and her father pulls her to his knee imploring her to be to him as of old. Louise is unmoved. She is adamantine. She reminds her parents of their promise of liberty. They argue that it is for her own good to remain. She replies that no good can come of keeping her from the man she loves. The discussion waxes warm and Louise in her frenzy calls on Julien to come to her. She longs for Julien and her Paris.

This provokes the father. He is about to strike her, but instead throws open the door and tells her to go. Frightened, she departs.

A moment later the father, realizing what he has done, calls to her, beseeching her to return. Alas! 'tis too late.

LUCIA DI LAMMERMOOR

ACT I

The story relates the love of Sir Edgar Ravenswood for the lovely Lucia, sister to Lord Ashton, whose political opposition to Sir Edgar was made the more bitter by the fact that he (Lord Ashton) was holder of the forfeited Ravenswood estates. Her brother furthermore desired Lucia to marry Lord Arthur Bucklaw, as such a union would be beneficial financially to Ashton. Lucia, however, prefers the poor Ravenswood, and declares her love for him.

ACT II

While absent on a journey, Sir Edgar dispatches many a proof of his fidelity to Lucia; they are, however, intercepted by her brother. Lucia is still true to her love. Finally, Ashton forges a paper telling of the unfaithfulness of Ravenswood. Lucia, driven almost to madness, at length consents to become the bride of Bucklaw.

ACT III

The marriage takes place, but amid the festivities of the guests, after the newly wedded pair have retired, groans are heard proceeding from the nuptial chamber. Lord Bucklaw is discovered, bleeding to death. The storm of passion has proved too much for Lucia, who, in wild mania, brandishes the sword of her husband whom she has slain. Soon her senses return, but only as life departs. The terrible event precipitates her death, and wakes remorse in the heart of Lord Henry Ashton. Sir Edgar returns, to take a last look upon her whom he loved, and finds that she has been faithful unto death.

MADAME BUTTERFLY

ACT I

Pinkerton, an officer in the U. S. Navy, is in command of a ship stationed in Japanese waters. He has taken a bungalow at Nagaski, and in accordance with Japanese customs, lives there with Cio-Cio-San, a lovely and ingenuous maiden — Madame Butterfly.

After a while Pinkerton is ordered to America. He lightly assures Butterfly (who has become deeply attached to him) that he will return to her "when the red-breasted robins are nesting."

With loyal devotion and confidence Butterfly patiently awaits his return, turning a deaf ear, meanwhile, to more than one Japanese suitor.

ACTS II and III

The American Consul, Sharpless, waits on Madame Butterfly to tell her he has heard from Pinkerton; that Pinkerton has married in America and can never return to her. But Sharpless is so touched at her affection for Pinkerton that he can not bring himself to apprise her of the cruel news. He sees her baby son — the very existence of whom is known to none.

A report is heard. To the infinite joy of Madame Butterfly, she and Suzuki (her maid) behold Pinkerton's ship drawing into the harbour. She is reassured. She rejoices in the thought that others have been unjust to Pinkerton in believing he would not return. She tenderly arranges the bungalow for his return. But all through the night she watches and watches in vain. At last, overcome, she heeds Suzuki, who entreats her to rest. Alas! no sooner has she withdrawn than Sharpless, Pinkerton and his wife appear. As Pinkerton hears of the devotion and sorrow of Butterfly he cowardly flees, leaving his wife and Sharpless to meet poor Butterfly. The hapless woman, as she learns the sad truth, kisses her little son farewell, and kills herself.

IL FLAUTO MAGICO

THE MAGIC FLUTE

The story of this imaginative work is based on the mysterious rites of Isis, which marked the religion of the Egyptians, of whose followers most drastic proofs of constancy and courage were expected on initiation into religious ceremonies.

ACT I

An Egyptian prince, Tamino, loves Pamina, daughter of the Queen of Night, who has been stolen from her mother by Sarastro, the High Priest of Isis. His love has grown from the desire of preserving her from the evil of her parents, of leading her in the paths of goodness, and of conducting her into the pursuit of truth in the temple of Isis.

ACT II

Tamino, himself a novice in these mysteries, as a test of his courage is forced to separate from the object of his affections, who, like himself, is put to severest tests of her constancy. Meanwhile, the Queen of Night, seeking revenge for the loss of her daughter, tries to dissuade

Pamina from the course she has adopted. But in vain; guarded by friendly Genii, the lovers meet; courage prevails; doubt disappears; the wiles of the Queen of Night are futile, and the lovers are honourably and happily united.

The Magic Flute, a signal of alarm, is given to Tamino by the friendly Genii, and the effects it produces are interesting indeed. By way of relief to the graver scenes of the opera, the jester, Papageno, is introduced.

MALBRUK

ACT I

Mal bruk, a war patriarch, demands in marriage the hand of Alba, sending as intercessor his nephew, Arnolfo. Arnolfo finds that Alba is the lady with whom he himself has become infatuated at a recent tournament.

Mal bruk appears on the scene. He is the Duke of Cervo; he boasts as his coat of arms a huge stag's head with branching antlers.

Alba is in her chamber. Mal bruk serenades her. She joins him. The ceremony is progressing when a messenger from the King arrives. Mal bruk must leave at once to defend his country against the Turks.

ACT II

Alba awaits the arrival of Mal bruk. Arnolfo serenades Alba. He gains access to her chamber. At length he departs, but scarcely before the arrival of Mal bruk, whom Alba cannot deceive. His suspicions lead him to inspect the guard—whom he finds asleep. From one side of the face of an officer, whose heart-beats betray him, Mal bruk cuts the moustache. Arnolfo (for he is the culprit) to avoid detection deals similarly with the other two officers, his companions asleep.

ACT III

Mal bruk, angry, is about to explode when the approach of the Turks is announced. The Chamberlain suggests as a solution that Arnolfo and Alba marry, and that Mal bruk be made General of the Turks and depart with them. Agreed.

MANON

ACT I

The first scene is at Amiens in 1721. At the tavern are three actresses, Guillot, minister of finance, and De Bretigny, a noble. The arrival of a pretty girl, under charge of a relative, excites old Guillot, who rushes to meet her. It is Manon Lescaut, a lovely peasant, vain as she is beautiful, journeying to a convent with her cousin, Lescaut. Manon repels the advances of Guillot, laughing at him. He returns to the house, having first told her who he is and of his wealth. While her cousin is playing at cards with guardsmen, Manon, left alone, regrets she is to enter a convent. The Chevalier des Grieux, on his way to a monastery to take holy orders, enters. Surprising himself and Manon, he proclaims to her his love, and, forgetful of his pilgrimage, proposes eloping; they do so by means of Guillot's carriage.

ACT II

To Paris they go; and to the Chevalier's apartments.

He is writing for his father's consent. With Manon he reads the letter. They are interrupted by Lescaut and Monsieur De Bretigny. Lescaut threatens to redress the wrongs done the honor of his house. Des Grieux persuades the irate cousin his intentions are honorable by showing him the letter. Lescaut and Bretigny depart. Des Grieux goes to mail his letter, is seized and hurried off.

ACT III

Manon is consoled by De Bretigny, who gives her all that wealth can procure. She, hearing that Des Grieux is to seclude himself in a monastery, according to his father's wishes, hastens to rescue him. They meet.

ACT IV

He again renounces his religious intentions; they fly to Paris, where in a gambling saloon Des Grieux and Manon are charged with using marked cards. His father, however, pays his debts; but Guillot, who is jealous, has Manon sentenced to exile. On her way she sickens, dying in Des Grieux's arms.

MANON LESCAUT

ACT I

A student, Edmund, sings as girls appear coming from work. Chevalier Des Grieux enters but holds aloof. The students poke fun at him. Manon and her brother get out of a coach; Grieux is struck with Manon. He speaks to her and she agrees to meet him anon. Her brother, who has entered the Inn, returns with Geronte, the treasurer-general, who also is taken with Manon. He is about to lead her off as her brother plays at cards, when Edmund suggests to Grieux that he ride off himself with the girl in his post-chaise. Manon flirts with the old roué and off they go together, Lescaut, her brother, and Geronte quickly following after them.

ACT II

Geronte's house. Manon, having left Grieux, is here as Geronte's mistress. She talks with her brother, who felicitates her! She becomes pensive; Geronte is old and tires her. He returns and they dance. As the men leave, old Grieux enters. They renew their pledges. Geronte comes. He chides them. Manon makes sport of him. He leaves. Her brother enters excitedly, warning them to depart at once. Manon catches up her jewels—but the door is barred. Soldiers are come to arrest her; as she tries to evade them she drops her jewels at Geronte's feet. The soldiers seize her. They command Grieux not to follow.

ACT III

Lescaut and Grieux learn from Manon through her prison window that she is to be taken to America. As they try to rescue her the guard comes on the scene: he has other women with him who are going on the same ship with Manon. The crowd mocks at her. The captain permits Grieux to board the ship.



MAURICE RENAND

ACT IV

Scene near New Orleans. Manon and Grieux are seen, exhausted. He goes to fetch water but returns to find her expiring. She dies in his arms.

MANRU

ACT I

Hedwig tells her neighbors that her daughter, Ulana, against the wish of her parents, has married the gipsy, Manru. The dwarf, Urok, pleads for Ulana, whom he loves. Now appears Ulana, dejected, thinking that her husband loves her no more. Hedwig, at first adamantine, relents, and Urok explains that gipsies are said to become inconstant at full moon. Ulana refuses to leave Manru, and her mother drives her away. She asks Urok, who is a sorceress, for a love potion to give Manru, who now returns and carries her off.

ACT II

Manru's hut. Manru, restless, sings wildly of freedom, while Ulana lulls to sleep their child. It disturbs Manru to hear her. Urok enters, and in jest says that a rope will best do for Manru. Gipsy music is heard from afar: Manru runs to the forest, but soon returns with Jagu, who tells him he has a chance to become chief of the tribe, as its Queen, Asa, loves him. Ulana only irritates Manru unwittingly, and he leaves with Jagu. But Ulana has given Manru the love potion, and his love for his wife returns.

ACT III

Manru longs for the forest, and at length, exhausted, falls asleep. The gipsies find him, and the Queen wishes to carry him off, but the chief Oros stops this. Asa embraces him and dances a wild dance. This disgusts Oros, who leaves in anger. Urok appears and reminds Manru of his wife and child. To Ulana's voice, heard in the distance, Manru is deaf. Ulana hurls herself into the lake. Oros, now returning, throws Manru after her, as the dwarf's voice echoes through the mountain, happy at Manru's death.

MARITANA

ACT I

Scene, public square, Madrid. King Charles is infatuated with a gipsy girl who sings, with her band, to the people. His minister, Jose, to further his schemes, eggs her on and praises her to the King. Don Cæsar, a jovial cavalier, reels out of the tavern, and despite his lamentable condition his face shows signs of good birth and breeding. Formerly he and Jose had been close friends. He gives ear to a luckless lad, Lazarillo, and this results in a duel, for which he is arrested and sentenced to die. He goes to jail; meanwhile Jose talks with Maritana of wealth, great marriage and entree to court, etc., etc.

ACT II

Cæsar, in prison, sleeps, the faithful Lazarillo by his side. It is five o'clock, and at seven he is to die. The sly Jose enters, assuring Cæsar of his friendship. Cæsar desires to die like a soldier, and not to be hanged.

The request is granted if he will but marry! With scarcely two hours to live the wedding banquet is served, and lo! Lazarillo brings the King's pardon; but Jose hides it. As the knot is tied, Maritana, being disguised by a veil, the guards enter for the execution. Cæsar goes to meet his fate; but Lazarillo has drawn the bullets from the guns. The soldiers fire, and Cæsar pretends death. Escaping as soon as he can, away he goes to a ball given by Marquis and Marchioness Montefiori, where the host, under instructions, is presenting Maritana as his niece. Cæsar demands his bride. Jose, fearing his plans will be upset, suggests a coveted office to the Marquis if he present his wife, disguised, as the Countess de Bazan. Cæsar is not pleased and is quite willing to sign a proffered paper relinquishing his bride, when he catches sound of Maritana's voice. At once he recalls it as that of the marriage feast. He hastens to her, but she is carried off in spite of him.

ACT III

Maritana, in King's palace, though she does not realize it. Jose, believing Cæsar will not dare venture hither, presents the King to her as her husband. She objects; but as the King presses his suit, Cæsar breaks in. The King angrily asks his errand. He seeks the Countess de Bazan and in turn asks the King who he may be. Taken so by surprise the royal reply is, "I am Don Cæsar." At this Cæsar says, "And I am the King of Spain." Now comes word from the Queen that she awaits her Lord. Cæsar and Maritana are thus left alone and he decides to ask the Queen to save Maritana. As he awaits her he overhears Jose telling the Queen that the King is to meet his mistress that evening. Cæsar confronts Jose and, branding him a traitor, kills him on the spot; he then hastens to Maritana with whom he finds the King, whom he tells what he has done. He has safeguarded the King's honor; will his Majesty destroy his? In return the King gives over Maritana to him and creates him Governor of Valencia.

THE MARRIAGE OF FIGARO

ACT I

Susanna, betrothed to Figaro, is also loved by the Count. Figaro becomes jealous of the Count, who is, in turn, jealous of Cherubino, a page. The Count, wishing to interview Susanna, enters the room while Cherubino is relating some of his liaisons, when Cherubino is hastily concealed; he overhears the Count's love-making. But being discovered, the Count resolves to punish him, though afterward, moved by pity, and to keep him from telling what he has heard, gives him an officer's commission, and orders him to depart. Susanna tells the Countess of the Count's visit to her room, and they, with Figaro, conspire to entrap the Count and punish him. Cherubino does not start for his post, but is introduced into the room of the Countess, to be dressed for his part in the plot. Before this is accomplished, the Count demands entrance, and, finding the Countess much confused, his suspicions are awakened. The Count goes out, and Cherubino leaps from the window. The Count returns to break open the door, but is confused at seeing Susanna come from the closet instead of Cherubino. The Count is still only half convinced when Antonio enters, bearing some flowers Cherubino has broken in his descent, and gives to the Count the commission previously given to

Cherubino, which he has lost in his flight. Figaro claims to be the one who jumped out of the window, and is not even disconcerted by the production of the lost commission, saying he meant to return it that the seal might be attached. The angry Count is perplexed; but before matters can be explained, Marcellina enters with the contract signed by Figaro, and brings Bartolo with her as witness. The Count rejoices at this and endeavors to have the contract enforced.

ACT II

Judgment is given against Figaro, who pleads his noble birth as a bar to his marriage, but is proved, by marks on his arm, to be really the son of the woman who wished to marry him, and of Bartolo. While embracing his new-found mother, Susanna enters, and she, too, becomes jealous; but an explanation contents her. Cherubino, in female dress, with Barberina, enters, and presents the Count with flowers. The Count kisses Cherubino, but Antonio discovers his sex, and exposes him to the Count. The Count is furiously angry at Cherubino, but dares not revenge himself. In pursuance of their plot, Susanna appoints a meeting with the Count, which Figaro discovers, and becomes more jealous than ever. He hires some bravos to waylay him and punish him. For the meeting with the Count, the Countess and Susanna have exchanged dresses. Figaro complains to Susanna (to the one wearing the Countess's dress), and gets his ears boxed for his folly. The Count also meets the one he supposes to be his wife, and forces her to unveil her face before all the company, when all is satisfactorily explained, greatly to the joy of Figaro.

MARTHA

ACT I

Scene of opera, Richmond, England. Henrietta, attendant of Queen Anne, weary of court life, disguises as a servant girl, and, with Nancy, her maid, and Tristan, her cousin and admirer, attends a servant's fair. Tristan is to go as John and Henrietta as Martha. At the fair also are Plunkett and his adopted brother, Lionel, who wears a souvenir, a ring which he is to present to the Queen if ever in trouble. The two are seeking help for their farm. As the sheriff, in keeping with the law, is binding the girls for a year's service, Lionel and Plunkett see Nancy and Martha; they are much pleased and at once hand them the "earnest-money," engaging their services. 'Tis too late to protest and away they go with the farmers, leaving Tristan amazed and alone.

ACT II

Farmer's house. The farmers set the girls to spinning; though useless as servants, the farmers decide to put up with them! Lionel finds that he loves Martha; he steals a rose from her bosom and will not return it unless she sings, and here is interpolated, "'Tis the last Rose of Summer." Her singing increases his passion and he declares himself then and there. But in vain. Tristan has arrived; the brothers retire, and the other three escape.

ACT III

Farmers are rollicking in the woods. A hunting party of the Queen and her ladies interrupts them. Plunkett and Lionel recognize their erstwhile servants, who in turn pass the farmers by. Plunkett chases Nancy;

Lionel and Henrietta are left alone. At length Lionel presents his talisman ring to the Queen. It reveals the fact that he is the son and heir of the Earl of Derby, and the Queen orders his estates restored to him.

ACT IV

Henrietta realizes that she loves Lionel, and as may be guessed, fortune favors the suit of Plunkett and Nancy. All ends happily.

THE MASKED BALL UN BALLO IN MASCHERA

ACT I

Count Richard, Governor of Boston, loves Amelia, wife of his secretary, Renato. The negro conspirators Tom, Samuel and others, are bitter against Richard, and the opera opens with citizens and officers, on the other hand, showing their esteem for him. Renato warns Richard of a plot to destroy him and he decides to see Ulrica, a negress about to be banished as a witch. The intriguers hear of it and see here a chance to attack him. Disguised as a fisherman, Richard with a crowd enters Ulrica's home and is recognized by her. Amelia arrives; the witch, sending away the others, tells Amelia, who seeks the power of forgetting, to utilize a certain plant. Meanwhile Richard learns he is loved by Amelia. The witch tells his fortune: the man who first takes his hand will be his murderer. Renato enters: he proffers his hand to Richard who, recognized by the people as the Governor, is enthusiastically hailed.

ACT II

Night. Amelia and Richard meet and pledge their troth. Renato comes upon them: he does not recognize Amelia, who is veiled. He tells Richard of the plot against him, and exchanging robes with him, agrees to conduct the woman to safety. The conspirators, angry at being balked, grasp the veil from Amelia, whereupon Renato swears revenge upon Richard; he escorts Amelia but plans to join the plotters later.

ACT III

Renato is about to kill his wife, but changing his mind decides to kill the Governor. He attends the masked ball at the Governor's. Richard, stabbed by Renato, declares, as he expires, the innocence of Amelia and his forgiveness of Renato.

MEFISTOFELE

ACT I

Prologue

Mefistofele enters, being commanded to tempt Faust. Chorus of angels full of dignity and beauty.

A gala day. Faust enters with Wagner, a student. They see in the crowd a strange friar with black mien. He constantly follows Faust until they believe him to be the devil. To escape him Faust withdraws to his books, but the friar, who is Mefistofele, awaits him. Faust solilo-

quizes. As he opens the Bible the friar asserts himself. His dark robe falls from him. A superb costume is revealed, and the devil is ready to serve Faust in exchange for his soul.

ACT II

Marguerite and Faust commune while the devil woos Martha. The former disappear under the trees, forgetful of mundane things until Mefistofele bids Faust to leave.

Scene changes. Revelry of witches. They picture to Faust Marguerite's mournful fate.

ACT III

Prison. Marguerite, convicted of killing her child, is to be executed. Faust appears but she scarcely understands him. As the devil bids Faust to depart Marguerite expires.

ACT IV

Scene in Greece. The devil with Faust meet Pantalis with Helen of Troy with whom Faust is smitten. Scene changes. Faust, in his study; he regrets his past life. The devil appears, offering Faust cheer, but in vain. Thwarted, the devil tries to tempt Faust; but opening his Bible, Faust reads that the direst sinner may be saved. He prays. As he dies Mefistofele vanishes.

THE MEISTERSINGER

The scenes are laid in Nuremberg of the sixteenth century

ACT I

Choral service in St. Catherine's Church, with orchestral interludes depicting the feelings of Walter, a young knight, towards Eva, daughter of goldsmith Pogner,—a case of mutual love at first sight. On her way out with her chaperone, Magdalena, Walter accosts her, declaring his love, but hears she is not free, as she is to be the bride of the winner at a coming public singing match of the Meistersinger (Master-singers). Walter resolves to become a competitor. He remains for the trial. David, an apprentice, instructs him as to the pedantic mysteries and mighty rules for singing adopted by these master-singers. In time they appear in groups. Pogner states what the prize is to be, and Walter, at his request, is tested—much to the disgust of the ugly Beckmesser, who proves to be Walter's only rival, all the other masters being married or widowers. Unfortunately, Beckmesser is chosen as critic, to note down on a blackboard, behind a screen, every violation by Walter of the rules. Before Walter's song is half through, he rushes out, his blackboard covered with marks. The shoemaker-poet, Hans Sachs, speaks in Walter's favor, but is outvoted, and Walter is rejected.

ACT II

The scene is a narrow street: Sach's house to the left, Pogner's to the right. Apprentices make fun of David, who loves Magdalena. Eva hears of Walter's failure, and resolves to elope with him, but the appearance of the watchman compels them to hide. Once more they start, when the sound of a lute is heard. Beckmesser has come to serenade Eva. Sachs, who wishes to prevent the elopement, moves out his bench, hammers away at a shoe, and sings humorous songs, interrupting the



MARIE GAY

angry Beckmesser's serenade. David appears, and seeing the disguised Magdalena at the window, listening to the serenade intended for Eva, becomes jealous, and beats Beckmesser. The tumult awakens the neighbors, who rush to the street, joining the fight; suddenly the watchman's horn is heard, and all disperse.

ACT III

First Scene. Sachs is reading and philosophizing. David enters, sings a charming song about St. John, and leaves. Walter, who, because of the frustrated elopement, has spent the night with Sachs, tells of a wonderful dream, singing the well-known prize song. Sachs notes it down on paper. They leave; Beckmesser sneaks in and steals the song, thinking it is by the famous Sachs, and hoping to win the prize with it. Eva arrives to have her shoe fitted. Scene ends with famous quintet.

Second Scene. A meadow with city of Nuremberg in background. Popular festival, singing, dancing. Comic choruses of shoemakers, tailors, bakers. Grand procession of master-singers. Prize contest. Beckmesser sings first but gets confused; sings amazing nonsense, until his voice is drowned by laughter. Sachs proposes that anyone who can properly sing that song, though not a member of the Trade Union, shall win the prize. All agree; Walter steps forward, sings, and wins the bride.

MERLIN

ACT I

Scene. Arthur's Castle. Merlin, powerful so long as he withstands love, is the child of a maiden and the prince of Darkness. The Demon, against his will, is forced by Merlin to aid Arthur, a Christian, in his struggle against the Saxons, heathens; Morgana, a fairy, appraises the Demon of Merlin's conditional power, and the Demon creates Viviane, wondrously lovely, to trap Merlin, who does at length fall in love with her.

ACT II

Merlin's garden. Arthur, consulting Merlin, departs. His nephew, Launcelot, accuses his cousin, Modred, of disloyalty; but Merlin, with magic insight, asserts the charge groundless. Viviane appears,—Merlin loves. He warns her not to touch his veil, and were she to don it, his garden would become a desert. Learning that Modred is a traitor, claiming to be King, Merlin realizes he has lost his power. He thrusts Viviane from him. She dons the veil, the garden changes, and Merlin is bound in chains.

ACT III

Morgana declares to Viviane, now repentant, that Merlin's release depends on a love stronger than death itself. Merlin witnesses King Arthur's troops worsted by Modred's men, and, in his eagerness to be free, promises the Demon his soul.

Scene changes. Merlin's pristine garden. He, having won victory for Arthur, is brought thither, dying. The Demon asks for Merlin's soul, but Viviane dies with him, and so, as Morgana foretold, his soul is saved from the Demon.

MESSALINE

ACT I

The Empress Messaline overhears a street-singer, Hares, singing a song that is an insult to her as Empress; she has him brought to her and instead of giving him reprimand, she gives him her love.

ACT II

Later on, in a tavern row, Messaline, disguised, is protected by Helion, a gladiator, and the brother of Hares. She falls in love with the gladiator, carrying him with her to one of her haunts on the Tiber, where she infatuates him with her charms.

ACT III

Hares tries to enter; Helion is hidden by Messaline. She receives Hares, but after a few moments summons her guards, who throw the hapless man into the Tiber. She recalls Helion to her arms. Hares, dripping and wearied, appears on the river's bank and declares he will kill Messaline.

ACT IV

The brothers meet by surprise at the royal circus box; Helion stabs Hares before seeing who he is; Hares falls dead before Messaline. The gladiator throws himself to the lions below. Messaline, horror-stricken, stands petrified as the curtain falls.

MIGNON

ACT I

The story is the abduction of the child Mignon by gypsies. Her parents were of noble family. The shock of her being stolen causes the death of her mother. Her father, Lotario, leaves his ancestral halls and roams, as a minstrel, in search of his daughter.

Years pass, Mignon roaming with gypsies, knows nothing of her birth.

Giarno, chief of the tribe, seizes opportunities, when in villages, to have the pretty Mignon dance, do tricks, etc., urging her on with a stick. On one such occasion, a student, Guglielmo, interferes, with the outcome that he purchases her on the spot. Mignon is grateful, and falls in love with him, of which he is entirely unconscious.

Guglielmo is smitten with Filina, a young actress whom he meets belonging to a troupe of Thespians on their way to a castle in the next town, where there are to be entertainments in honor of a powerful prince.

Among those invited come Guglielmo and Mignon.

ACT II

Filina is the admiration and talk of all the castle guests. Mignon becomes desperately jealous, and, unable to bear it, is about to throw herself into a lake back of the castle when she stops at the sound of a harp; Lotario, the aged minstrel, appears, she little knowing he is her father. She begs his advice, and prays for vengeance to overtake the house and her hated rival.

The hilarity in the castle ending, the revellers, with Filina in their midst, stroll out on the terrace, loud in their praise of the actress's talent and beauty, when suddenly cries of "fire!" disturb the gayeties, and

flames burst from the building. Confusion reigns ; the aged and crazed Lotario, in response to the desire of Mignon, has fired the castle.

ACT III

Guglielmo, missing Mignon, rushes into the flames and returns with the hapless girl fainting in his arms.

The last scene takes us to Lotario's old home. In a room lies Mignon. Guglielmo, who has assisted Lotario in bringing her hither, has discovered the secret of her love for him. By means of a long-concealed casket containing a girdle worn by Mignon when a child, as well as by words of a prayer her parents had taught her, the aged Lotario discovers that Mignon is his long-lost child.

Guglielmo finds he loves Mignon, and all ends happily.

THE MISER KNIGHT

DER GEIZIGE RITTER

ACT I

A Baron, having amassed wealth, is a miser. His castle is running to ruin, while his only son is sadly in want of money. While in a bout with a rival knight, the son defeats the latter, and muses that his victory is due to the fact that his anger was roused by his adversary breaking the only helmet he possessed. He seeks advice of a money lender, who tells him to poison his father.

ACT II

This act is remarkable from the fact that it has but one character—the miser.

The miser is found in the basement of his castle with kegs of gold about him. He counts his money, and tells of the ecstasy he feels when with his "Merry Friends," the little golden pieces. He soliloquizes on the world's plenitude of strife and sorrow and suffering caused by the greed of man.

ACT III

The miser dies with his keys in vice-like grasp.

NATOMA

THE GIRL FROM THE MOUNTAINS

ACT I

Scene ; Island of Santa Cruz. Don Francisco, father of Barbara, is on the porch of his hacienda, or ranch bungalow. A young Spaniard, Alvarado, wants to marry Barbara, his cousin. Castro, a half-breed, Kagama and Pico, vaqueros, are all friends of Alvarado. They are come to the island to hunt. After usual formalities they depart, leaving Alvarado alone ; he goes into the hacienda. Natoma and Paul Merrill, an American naval officer, appear, hand in hand. Natoma and Barbara have been friends since childhood. Paul has been often to the island and has met Natoma. She wears an amulet, an abalone shell hanging from a necklace. Paul asks her if Barbara is so very beautiful. She, in an outburst of love, describes Barbara, although realizing that as she does so he will forget Natoma. She begs him to take her — and sinks at his feet. Distant music is heard which tells of the approach of Barbara with convent girls. Father Peralta leads Barbara in ; they are greeted by

Francisco who asks them into the bungalow. Paul and Barbara love at sight. Castro lurks in the garden, unseen, and watches the two. Natoma is left alone; Castro comes forward and scolds her for passing her time with the white people; he asks her to come with him, but she chides him with being a half-breed and leaves. It is twilight. Alvarado, Kagama and Pico enter and meet Castro, who tells them Barbara loves the American. Alvarado laughs at this and proceeds to serenade his cousin (Barbara). She appears on the porch. Castro withdraws, while Kagama and Pico, invited by Francisco, enter the hacienda. From within is heard a drinking song as Barbara and Alvarado converse. He presses his suit; but she does not, at first, regard him seriously. He grows more intense and at last angry. He chides her for loving the American. She leaves him. He swears he will kill the naval officer, but Castro urges caution. As he tells Alvarado the best way to proceed, Natoma listens, unseen, in the arbor. He explains that to-morrow, on the mainland, the fiesta will be celebrated on Barbara's birthday; that horses will be ready, and that when all is gayest the girl can be carried to the mountains where none can follow. The guests depart from the island; Francisco and Barbara are alone. He bids his daughter good-night and turns in. Merrill enters; he and Barbara sing in their joy. A light appears in a window of the hacienda. She goes into the hacienda. Natoma is at the window with a candle. She gazes into the moonlight as the curtain drops.

ACT II

The mainland; Plaza of the town of Santa Barbara, before daybreak. Natoma enters. She sings with conflicting emotions. As she leaves, the inn door opens, showing up a drunken row between Alvarado, his friends, and the innkeeper, Bruzzo. Castro pacifies them and they rehearse their plot as the sun rises. Alvarado and his friends leave. It is market day, women cry their wares. Alvarado returns as a cavalier with a glorious serape over his shoulders. Natoma, Barbara and Francisco appear. Alvarado asks Barbara to dance. Merrill and his officers enter. He salutes the flag of Spain, and sings an ode to Columbia, the fairest goddess — tho' his song is really to Barbara. He is welcomed by Francisco. Alvarado comes forward and demands that his cousin Barbara dance with him. Others now take part in the dance. The minuet breaks into the panuelo, or handkerchief dance. During all this Natoma has sat motionless. Castro makes his way to the centre of the stage. He is in ugly mood and rails at the dances of modern times. Thrusting his dagger in the ground he asks if anyone dare dance with him the ancient dance of the Californians, the dagger dance. No one speaks. Natoma rises slowly. Taking her dagger from her belt she sticks it beside Castro's in the ground. Castro refuses to dance with her. She points with authority to the daggers. They break into the wild rhythm of the dagger dance. The eyes of all are riveted on the daggers and on the dance which grows intense.

Alvarado steals up to Barbara who is in the grand stand. Natoma and Castro at the same instant grasp the daggers from the ground and cross each other as they dance. Natoma makes a lunge at Castro, who wards off her blow, while Alvarado smothers Barbara in his serape, Natoma then strikes her dagger into Alvarado. The dance stops, and Alvarado falls dead. With dagger in hand Natoma is motionless, and

Castro is overpowered by the officers. The crowd would fain fall upon Natoma, but Paul with his officers holds them back. Father Peralta appears and cries, "Hold, hold in the name of Christ;" to their knees the crowd goes; the priest turns to Natoma offering protection. Dropping her dagger she falls at his feet. He cries, "Vengeance is mine, saith the Lord."

ACT III

Natoma alone in the mission church. She hums an Italian song, as if stunned. Coming to her senses she portrays the injustice to her people in the white man's coming. She begs the Great Spirit to bring destruction upon the white men. The priest appears and bids her be quiet in God's house, telling her that her soul needs protection as did her body from the vengeance of the crowd. She shudders.

The priest recalls her childhood days with Barbara. She senses the fact that her life is done, and that the happiness with the stranger she dreamed of, was not to be. Father Peralta calls the acolyte bidding him open the church doors. Natoma ascends the altar steps facing out into the church, which soon is crowded. She heeds no one. Barbara and Francisco take seats near the altar, Paul with his officers across the aisle. The priest in short words recalls the coming of the fiesta day with its dream off happiness; he states that a crime has been committed and punishment must follow: "Behold under the authority of the Holy Church of Rome herself the punishment we hear ordain."

Natoma, calmly, erect and always the Indian, walks to Barbara and Paul and pauses. They kneel in front of Natoma. She takes the amulet from her neck and places it on Barbara; she then turns and walks down the central aisle. As she reaches the cross aisle she turns and goes between the nuns until she reaches the door. The nuns rise and pass into the garden. The priest raises his hands in benediction. Natoma enters the convent garden and the doors close behind her.

LA NAVARRAISE

ACT I

The story is of a time of civil war in Spain between the Royalists and the Carlists.

Anita (La Navarraise) is the chief character. She is a poor peasant without kith or kin. She loves Araquil, sergeant in the Spanish army, and he in turn loves her. As the curtain rises, din of battle is heard. The Carlists have had the best of the day: Spanish soldiers, some wounded, enter. Anita anxiously looks for Araquil, who at last appears. Their meeting is tender. Remigo, Araquil's father, embraces his boy, while Anita remembers that, as Remigo will give Araquil two thousand dousos on his wedding day, he expects an equal sum from the bride; but she has it not. She entreats Remigo for mercy, but he will not listen to her.

There is another charge. Gallant officers are killed, and General Garrido cries out furious at the redoubtable Zucarraga: "Will this bandit never die? I'll give a fortune to the one who captures Zucarraga in battle and brings him to me!" Anita hears him, and rushes toward the camp of the enemy.



LINA CAVALIERI

Night. Peace reigns. Sentinels are alone awake. With the break of day, war rages anew. Suddenly report is spread that Zucarraga has been stabbed by a woman, a spy.

ACT II

Anita, the assassin, enters. She killed to gain a marriage portion, which she demands, and receives, of Garrido. Araquil is brought, dying, from the field. He has heard of Anita's visit to the enemy's camp, and not knowing her deed, but knowing that she had won her dot, reproaches and curses her for having sold herself to his enemy, and as he curses her he dies. At this she becomes mad, and dies on the body of her lover.

NORMA

ACT I

Orovist is the chief of the Druids and his daughter, Norma, an astrologer, is secretly married with Sever, the Roman proconsul, and father of her two children. Upon meeting the priestess Adalgisa, whom he had formerly loved, Sever loves again; and the twain resolve to fly. Adalgisa ingenuously tells Norma of the plan and Norma curses Sever for his wickedness.

ACT II

Norma, about to kill her children, influenced by motherly pity turns them over to Adalgisa, and when Sever comes to claim Adalgisa, Norma denounces him, and he is seized by the Druids. Norma declares equal guilt with Sever and both die on the funeral pyre.

THE NUEREMBERG DOLL

ACT I

A doll-maker, Cornelius, finishes a life-size figure and lives in the belief that it will one day actually live. His nephew, Heinrich, loves the beautiful Berta, daughter of Cornelius, and snatches the opportunity, when Cornelius, and his son Benjamin, are absent attending a festival, to court the object of his affections. But the two return unexpectedly; Berta jumps into the doll's closet and dons its clothes. Cornelius draws her out feeling certain that the day has arrived when his supreme effort will be crowned with success. Ah! the doll lives! But, heigho! so contrary is she (really Berta) that the poor old man heaves a sigh of relief as she becomes motionless once more. Heinrich, sly boy, urges Cornelius to ignore the doll. Berta's opportunity has come; she quickly puts the doll back in its place. Cornelius, now thinking the doll the work of the evil one, destroys it. And as recompense to Heinrich, for his sound advice, he gives him the hand of Berta.

ORPHEUS

ORFEO

ACT I

Orpheus mourns the death of his wife, Eurydice. His companions gather about him in sympathy. His grief is so great he begs them to leave him in solitude. When alone he resolves to seek his dear Eurydice among the departed, and save her from Pluto's dark abode. Love appears to him, promising to restore his wife on condition that he shall not look back after he has found Eurydice, but lead straight on out of Hades to the upper world. He agrees: and the act ends with his delight at the thought of being with his loved one again. Demons and spectres are whirling in an infernal dance as Orpheus enters. As he sings his grief, it softens the hearts of the demons, who cause the great gates to open and allow him free passage to the infernal kingdom.

ACT II

Orpheus enters to a crowd of happy spirits, who fade away as he appears, but reappear at his entreaty, bringing the shade of Eurydice veiled. A shadow dance is proposed, during which Orpheus discovers Eurydice by magnetic attraction. She follows him to the passage leading to the upper world. Orpheus leads Eurydice by the hand, but never turns to her. Her jealousy is aroused and she reproaches him for his coldness, till, broken-hearted, she falls on a rock as dead. Orpheus gives vent to grief, and draws his sword to slay himself, when Love appears and arresting his hand, touches Eurydice and awakens her from her swoon. The companions of Orpheus enter, and all is joy.

OTHELLO

ACT I

Public demonstration accorded Othello on his return. But Iago is disgruntled; he is jealous of Cassius who is Othello's lieutenant; he prevails upon Roderigo to pay his addresses to Desdemona, Othello's wife and he gives Cassius too much wine. Cassius, irresponsible, draws against Montano and is ostracised by Othello who, with his wife, withdraws.

ACT II

Iago urges Cassius to seek reparation through Desdemona; he also cautions Othello to beware of Cassius who is too fond of Desdemona. He finds with his own wife, Emilia, one of Desdemona's handkerchiefs—of which he makes wily use. Othello joins him in compact of revenge against Cassius.

ACT III

Iago succeeds in causing Othello to believe Desdemona unfaithful. Reprimanded by authority from Venice, Othello swoons—at which Iago malevolently laughs.

ACT IV

Scene; Desdemona's chamber. Othello kills his wife. Emilia rushes in explaining that it was she who gave the handkerchief to Iago. Othello kills himself.

I PAGLIACCI

Prelude

The story is introduced by the clown, who sings, before the curtain rises, of the tragic sorrows and passions that sway buffoons as well as the great and noble.

ACT I

Canio is the chief of a little band of strolling mountebanks. His wife, Nedda, is a vain, pretty baggage, and he does not trust her. Tonio, a humpback, malicious, the clown, makes hot love to her in the village where they are to play the day of their arrival. She strikes him with a whip. In revenge, he brings Canio upon Nedda and her lover, Silvio, a farmer of the neighborhood. Silvio runs away, and Canio does not see his face. There are bitter words between man and wife, and Canio in agony prepares for his clowning.

ACT II

The people gather to see the show, and Silvio is in the crowd. The play is the old story of Pantaloons jealousy and the love of Columbine and Harlequin. The crazed Canio acts with such realism that the peasants are enraptured. Suddenly he asks the name of the lover. She defies him. He stabs her and kills Silvio, who starts from his place. Laughing madly, he shrieks out, "The Comedy is Finished."

PAOLETTA

The kingdoms of Aragon and Castile have been warring with each other and the former has been victorious, despite the Sacred Mirror, a talisman brought from Jerusalem, the potent charm of which the Castilian King has often implored. The Mirror gives forth a calm light of marvellous power. Heretofore, he, upon whom its rays have shone, has been victorious in love and war. For safety, it has been placed in a sanctuary, where between two o'clock and sunrise, under penalty of death, all, save priests, cannot look at it.

Owing to his defeats the King loses faith in the Mirror and orders Gomarez, a Moorish prince and astrologer, to read his horoscope. Under guise of a Christian convert Gomarez is really a necromancer, a disciple of Azazil, the Spirit of Darkness. Though an old man, Gomarez is enamoured of the King's daughter, Princess Paoletta. Consulting the horoscope Gomarez asserts that the Princess' marriage will alone reinstate the fortunes of the royal house, thus winning victory over Aragon. The King is persuaded to give his daughter's hand to the Prince who shall strike the greatest blow to Aragon; he proclaims his intention at the Fête of Flowers, and many a Prince asserts his resolve to enter the contest. To the general amazement Gomarez is found to be one of them; he is jeered at, but states he will appear only as proxy for Prince Muza, his nephew.

Stung to the quick Gomarez implores Azazil for promised second youth. It is granted; and Gomarez, under his nephew's name, enters the match. The decision for the Princess' hand soon rests between two, Prince Muza and the Gallant Don Pedro, whom the Princess already loves. Shortly after the appearance of Prince Muza, however, her love wanes, for she is entranced by the Moor's spell. Don Pedro who has

upbraided the Princess for her fickleness, meets his rival by surprise during the forbidden hours at the sanctuary of the Mirror. Swords are drawn, Muza is wounded and Pedro escapes. He is banished by the King, however, on whom too, Muza's spell has fallen. Muza wins the Princess. Minstrels sing the glory of the Moorish Prince as the marriage takes place in the hall of the Scarlet Poppies, and Don Pedro, unmasking, is seen to be one of them. He challenges Muza. Priests enter with the Sacred Mirror as a well-wisher for the Princess; as its rays fall upon her Muza's spell is broken. She rushes to Pedro's arms. The Mirror's rays have also fallen upon Muza and he is transformed to an aged man, recognized as Gomarez. He falls to the floor, dead.

PARSIFAL

The plot is as follows: Amfortas, King of the Holy Grail, is allured by Kundry into the magic garden of Klingsor, an evil magician.

Amfortas drops the holy spear. Klingsor grasps it and with it wounds the king. Amfortas can recover only by being touched with the holy spear which can not be wrested from Klingsor save by one who is ignorant of sin and who can resist temptation. Such is Parsifal. He resists Kundry's charm, regains the spear, destroys Klingsor, thus freeing Kundry from his evil power, heals the wound of Amfortas, and is pronounced King of the Knighthood.

ACT I

Forest. Gurnemanz bids two knights prepare the bath for his master, Amfortas, that he may cool his burning wound. Kundry rushes upon the scene bearing balsam. Gurnemanz relates the story of the Grail, the holy vessel which caught a few drops of the Saviour's blood after having served as chalice at the Last Supper. He tells how the vessel and the spear had been kept by Titurel, who afterwards appointed his son, Amfortas, his successor, with the caution that none could resist him so long as he wielded the spear and kept himself pure. He tells of the fall of Amfortas and of the capture of the spear by Klingsor, of the prayer of Amfortas for a sign as to who could heal his wound, and of the phantom lips pronouncing the words:

By pity lightened
The guileless fool;
Wait for him
My chosen tool.

A swan, wounded by the innocent Parsifal, falls dead near Gurnemanz. He hopes Parsifal is the "guileless fool." They enter the hall of the Grail castle, at which communion is to be celebrated. Amfortas is borne in, pages preceding bearing the Grail, which Titurel summons Amfortas to uncover. Because of his guilt the king refuses. It is afterwards done. Gurnemanz, alone with Parsifal, asks if he has understood what he has seen. Parsifal shakes his head. The old knight, in his disappointment that Parsifal is not the Guileless Fool, thrusts him out the door.

ACT II

Klingsor's castle and garden. Kundry vainly pleads for deliverance.

Parsifal appears ; gains entrance to the garden. The flower girls in vain tempt him. He repulses Kundry. She calls upon Klingsor to aid her. He appears and thrusts the holy spear at Parsifal. He grasps the spear. The garden and castle vanish. Kundry collapses. Parsifal goes his way.

ACT III

Parsifal in the forest seeks the castle of the Grail and the King that he may heal the wound now that he has the spear. Scene changes. It is morning — Good Friday. Gurnemanz discovers Kundry who is penitent. Parsifal appears. Gurnemanz recognizes the spear. He and Kundry turn Parsifal toward the spring of holy water. He is assured he will meet Amfortas. Kundry anoints his feet and Gurnemanz proclaims him King. Parsifal baptizes Kundry. In the distance is heard the music of Titurel's funeral obsequies. The three set out for the castle. Parsifal with the spear heals Amfortas. Kundry, gazing upon her Saviour, sinks in death.

LES PECHEURS DES PERLES

THE PEARL FISHERS

ACT I

Ceylon. Festival. Zurga is made chief. Nadir, a pearl fisher, returns from long absence and is greeted to a place with the tribe by Zurga. They renew their friendship of early days, Nadir recalling various episodes, among them the coming of a very beautiful woman, with whom both men fell in love, quarrelling as a result. A boat appears and Zurga explains that each year a woman comes to pray on the rocks. No member of the tribe ventures to greet her, though they feel her prayers protect them. Leila, a priestess, leaves the boat with Nourabad, the high priest. The people watch in silence. At length they invoke her aid which she grants, promising to remain veiled. Zurga declares she will receive a most valuable pearl if she keeps her promise, but if not, that she will die. Nadir addresses her ; she is surprised ; observing which, Nourabad states that she may, even now, if she choose break her vow. She remains true to her word, however, and goes with Nourabad to the temple. Nadir, discovering her identity, follows her and determines to tell Zurga. Weary, he sleeps. Upon waking he calls to her softly and she replies in song. He hurries to her.

ACT II

Temple ruins. Nourabad approaches Leila, who is fearful ; but explains she need have no fear if her vow is intact. She tells him of a fugitive she had saved and of a chain which she had received in reward. Nourabad withdraws. Alone, she hears afar Nadir singing. She joins in the song, and Nadir rushing in declares his love. They embrace. Nourabad watches and summons the people, telling them of her falseness to her vow ; he points to Nadir. The pearl fishers demand his death, but Zurga drives them off and recognizes Leila whose veil Nourabad has torn away. Furious storm. The people pray. Nadir is taken away and the priests lead Leila off.

Scene changes. Zurga remorseful for condemning Nadir to death. As he falls in despair two pearl fishers bring in Leila, threatening her.



JOSE MARDONES

She begs Zurga to spare Nadir, and Zurga in return tells of his love for her but of his jealousy of Nadir. She curses him. Nourabad appears. Leila gives to Zurga the chain, asking him to send it to her mother. Wild dance. Zurga, with battle axe, enters. The camp is in flames, Zurga proudly says he has caused the fire, and with his axe he releases Nadir who embraces Leila. Nourabad, knowing all, goes to tell the people. They enter, and kill Zurga, through whom the lovers have escaped. Dying, Zurga sees Nadir and Leila on the distant rock; he cheers them with his last word, falling dead as they disappear.

PELLÉAS AND MÉLISANDE

ACT I

Golaud, grandson of King Arkel, loses his way while hunting. He comes upon Mélisande who will not say who she is or whither going, though she does tell her name. She is forlorn and explains that she has been harshly treated. They go away together.

The second scene reveals Genevieve, mother of Golaud and his younger brother, Pelléas, reading a letter in which Golaud writes Pelléas of his marriage with Mélisande, requesting that if the King approves of the match, a light be placed in the tower by night that he may see it from his ship. He writes that the ship will sail on if no light is seen.

The third scene is the Castle. Mélisande laments its gloom. The forest is black and strange. Pelléas tries to show Mélisande her way but she is fearful and draws back.

ACT II

Mélisande and Pelléas in the park together. Nearby a fountain. Mélisande plays with her wedding ring, tossing it into the air. Pelléas warns her lest she lose it. The ring slips from her grasp into the water. She is upset thinking what she shall tell Golaud. Pelléas counsels her to tell the truth.

In the second scene Mélisande tenderly cares for Golaud who is ill. It seems that at the very moment Mélisande lost the ring, Golaud's horse, running madly, dashes his rider against a tree. Golaud notices the ring is gone and questions Mélisande. She dissembles but satisfies him not. He loved the ring beyond all earthly things. She must away and fetch it. She trembles at the darkness. Golaud urges her to ask Pelléas to aid her.

Third scene. Mélisande and Pelléas in a grotto. They see by the moon's ray three blind men sleeping. Mélisande is fearful. Pelléas believes the old men an omen of calamity.

ACT III

Mélisande is seen in the tower preparing for the night. Pelléas from below, pleads for her hand which he would kiss ere departing. The hand he may have on condition he will not depart. He agrees. Mélisande leans far out from her casement that her hand may reach his lips; her hair, in its fragrant masses, falls about his head—love is born. In their ecstasy they heed not a sinister shadow. Golaud surprises them. Ingenuously he views them as he would the frolics of children and lightly leads Pelléas away.

Second scene. Vaults beneath the Castle. Pelléas led by Golaud, overlooks a foul and dank lake which makes him giddy but Golaud carries him off before he faints.

Scene III. Exterior of vaults. Pelléas rejoices at the fresh air. Golaud is downcast and warns Pelléas concerning Mélisande.

Scene IV. Tower and Mélisande's window. The child Yniold attempts to defend the actions of Mélisande and Pelléas in replying to his questioning father, Golaud. A light appears in Mélisande's room. Golaud lifts Yniold that he may look into the room. The child sees Pelléas and Mélisande there silent, intently gazing into each others eyes.

ACT IV

Mélisande and Pelléas hastily arrange meeting for a last time at the fountain, ere Pelléas departs. The King enters; he condoles with Mélisande over her unhappy life — when Golaud appears in an enraged mood. He hints at danger to Mélisande and becoming frenzied, he drags her this way and that by her hair. She suffers in silence until Arkel intercedes and Golaud ceases.

Scene II. Yniold searches for his truant ball behind a stone and is arrested at the sound of sheep running wildly, followed by their keeper. The child wonders at their numbers and that they know not whither they go.

Scene III. The fountain. Pelléas waits for Mélisande. She comes at last explaining that Golaud had had bad dreams, and shows how, in her haste, her dress had been torn by the castle gate. Pelléas, about to depart, declares that he must tell her of his love; Mélisande replies that she too loves him. They are torn between joy and sorrow. The appearance of Golaud startles them. Madly they clasp one another, realizing their doom. Golaud rushes upon them killing Pelléas with his sword.

ACT V

The King, a physician and Golaud sit beside Mélisande lying prostrate before them. She partially regains consciousness. Golaud penitently, but sorrowfully, begs her to speak the truth — Did she love Pelléas? Alas, yes. Was it a guilty love? No. She breathes her last.

PHILEMON AND BAUCIS

ACT I

Baucis and Philemon, Phrygian peasants, were types of faithful lovers. Because of civil strifes in their town and neighboring villages, Jupiter decided to annihilate the entire population. Mercury was sent to investigate. His report was so disastrous that Jupiter, together with Vulcan, determined to visit the earth and see for himself. Disguised as pilgrims, the two gods sought hospitality in vain, save at the hands of Baucis and Philemon. To reward the peasants for their kindness, Jupiter agreed to exempt Baucis and Philemon from the fate of their neighbors, and also to grant unto them renewed youth.

ACT II

Jupiter, as was his wont, fell at once in love with the youthful Baucis, who did not look with unkindness on the suit of the pilgrim god. Still she was faithful to her spouse, and, as proof of this, besought

Jupiter to either cease his attentions or to re-establish her age and wrinkles. He consents, desists from his amorous suit, and bestows ever welcome youth upon Baucis and Philemon, whom he afterwards transforms into trees when tired of this life.

THE PIPE OF DESIRE

(In one act)

A song is heard of elves at work in the forest commanded by the Old One, their King. A peasant, Iolan, who left the valley for a wider field, returns elated by his success, and sings with joy as he looks forward to the realization of his hopes. He comes to claim Naoia, his betrothed. The elves greet him, and ask for a holiday to celebrate the opening of Spring. They accept Iolan's bidding to his marriage feast—while the Old One sits silent and morose. Iolan refers to him mockingly, saying, "What, that old fellow?" The elves soon tell him that the Old One possesses the Pipe of Desire through which he can rule the world, but whose strains bring sorrow to any one hearing them. The Old One is persuaded, unwillingly, to play for Iolan. The marvellous Dance of Spring follows, but Iolan is not impressed; he is incredulous of the powers of the Pipe and declares that the elves danced only to avoid toiling. They in turn are angered and demand that the pipe be played for Iolan alone—with the result that he finds himself dancing willy nilly. Furious, he takes the pipe declaring that the Old One shall now cut capers at his bidding. He is able to draw only discords until he plays a love tune calling Naoia to him; a vision of domestic happiness follows. The pipe is silent, and the Old One, telling him it is because he has used it selfishly, takes the pipe again, and as he plays, weird things occur.

Iolan sees before him his betrothed lying dangerously ill in her cottage. She has heard his call; delirious, she goes barefoot into the forest. She recognizes him, and in her ravings talks of their marriage as having taken place. Finally, exhausted by fever and excitement, she dies at his feet.

Iolan curses the cruel God who has wronged him, until the Old One reminds him that it is his own folly, and not God's decree that has brought these misfortunes upon him. Iolan is sad; the sympathetic elves beseech the Old One to play again on the pipe. Softly he plays the autumn song, — then the song of winter. Iolan, losing his self-confidence and vigor of youth feels the chill of age, and approaching death. "Not my will, but God's," he says, having learned the lesson.

Looking heavenward he sees Naoia on the rocks with arms outstretched to him in greeting. With shout of joy he bounds to meet her, and with joined hands they begin life together.

PIQUE DAME

ACT I

A group of men, women and children are singing and laughing in a garden. Hermann, an officer, talks with Tomsky and Czekalinsky, of the gambling of the night before; Hermann is madly in love; he fears

he cannot exist unless he wins his heart's object, though indeed he barely knows the lady, all of which he confides in Tomsky. Jeletsky appears; they congratulate him on his engagement to Lisa who, alas, is none other than she of whom Hermann had just spoken. His sad expression leads Lisa to become deeply interested. Meanwhile Tomsky tells of the countess, Lisa's grandmother, who as a girl gambled wildly. A rejected count agreed for an interview, to name three winning cards; the countess yielded to the temptation and won a fortune. To her future husband and to a lover she had told the names of the cards; whereupon a spirit had proclaimed that she would die should still another lover appear and learn of her the secret. From then on she was called Pique Dame. Busy-bodies said the countess would surely have no new lover and jokingly urged Hermann to ascertain the secret.

Scene II. Lisa, Pauline and others are jovial with song. Though Lisa's mood changes and she sings a threnody, her friends gleefully respond with a Russian folk-song. They leave. Lisa retires, but cannot sleep; try as she will to love her intended husband, Hermann's face is ever before her. Indeed Hermann actually appears, stoutly proclaiming his love. He hides, however, at the approach of the countess. She is angry but soon withdraws. Lisa yields to Hermann.

ACT II

A masqued ball is going on; Hermann meets Lisa; she gives him the garden key telling him to go through her grandmother's chamber, for the countess is absent.

Second scene; Hermann enters the chamber of the countess; his eyes rest upon her portrait. His fate is strangely allied to hers. The countess enters in her night clothes. Hermann demands of her the secret. She tells it not, but dies of fright. At the appearance of Lisa, and being accused of murder, Hermann rushes off.

ACT III

The relenting Lisa finds Hermann; with whom she arranges a meeting at midnight. The spirit of the countess tells Hermann to bet on the cards, "three, seven, ace."

Scene II. Night. Lisa rushes to Hermann; embracing, they determine to flee, after first going to the gambling table. Hermann wildly throws Lisa from him. Lisa jumps into the lake.

Scene III. Jeletsky, unsuccessful in love, hopes to win at gambling. Hermann appears. Hermann wins a fortune on the three; another on the seven; as he uncovers the ace the spirit of the countess again appears. Hermann, in a frenzy, stabs himself, beseeching the forgiveness of Jeletsky.

THE PROPHET

ACT I

Scene, Holland. The Anabaptists are in revolt. Berta and John of Leyden, desire the withheld consent to their marriage, of Count Oberthal. The Count is attracted by Berta's beauty, and by sheer force compels her and Fides (John's mother) to go with him to his castle.

ACT II

There is a marked resemblance between John and King David, of Munster, and the Anabaptists wishing to use John, visit him at his Inn. John is a dreamer. His love for Berta decides him to remain at home. Berta escapes from the Count and returns to John. Oberthal informs John unless Berta is turned over to the castle he, the Count, will kill John's mother. John saves his mother. The Anabaptists join him in an attack against the Count.

ACT III

Bivouac of the Anabaptists.

Ballet.

Scene II. Oberthal is prisoner of the Anabaptists whom John, owing to their cruel practices, resolves to leave. The Count tells John of Berta's escape; John is about to free the Count in return when he learns that his followers are in revolt.

Scene III. John quiets his men and regains their allegiance.

ACT IV

John, having quelled Munster, rules as Prophet, hated by the people. Berta, believing the Prophet has killed John, disguises as a palmer and seeks revenge. She finds Fides (John's mother) now a beggar in the streets.

Scene II. John, as Prophet, is being crowned in the Cathedral. Fides recognizes her son and presses near to him, but he, because of his exalted station, disowns her. The people demand his life believing the old woman: she, to save her son, says she is in error. She is placed in chains.

ACT V

The leaders of the Anabaptists are ready to betray John to appease the Emperor. While John is with Fides begging forgiveness, Berta enters. She sees the truth, viz.: that John is the Prophet. She kills herself before him. John, learning of the betrayal of the Anabaptist leaders is bent on punishing them.

Scene II. Banquet hall at the Palace. Ballet. The Count arrives with his soldiers to arrest John. But the Prophet has foreseen trouble. He makes a sign at which explosions are heard. The walls fall. John dies with Fides whose forgiveness is granted.

I PURITANI

THE PURITANS

Scene laid in England at time of war between Parliament and Charles II. The Parliamentary forces are at Plymouth and Lord Walton commands the forces; his daughter Elvira loves Lord Arthur Talbot of the King's service. Sir Richard Forth of the Parliamentary army had been promised the hand of Elvira, to whose joy, however, Sir George Walton, brother of the commander, brings the tidings that her father has given in, and that Arthur may enter the fortress for the nuptials. The widow of Charles I., Henrietta, is held prisoner at the fortress, having been sentenced to death by Parliament. This is learned by Arthur, who enables



BESSIE ABOTT

her to escape, hidden in Elvira's bridal veil. As they go out, Sir Richard meets them, but he permits them to pass. Their escape is known shortly, however, and Elvira loses her reason. Parliament condemns Arthur to die; but, moved by the appeals of Walton, Richard promises his influence with Parliament in Arthur's behalf, hoping to thus restore his niece Elvira. Arthur and Elvira contrive an interview, and the latter is overjoyed as she hears of the former's flight. Some Puritans enter, however, and arrest him, sentencing him to death on the spot. News of the King's defeat and the pardon of Arthur comes before they can execute the sentence, however, and the good news fully restores Elvira, and the lovers are united.

THE QUEEN OF SHEBA

ACT I

Solomon's palace. The high priest's daughter, Sulamith, is betrothed to Assad, sent to receive the Queen of Sheba, at the palace of Solomon. Assad has fallen in love with a bather upon whom he has come suddenly, and who he believes returns his love. He repulses Sulamith. As the Queen of Sheba appears Assad is overcome, recognizing her as the bather. He becomes unconscious as the Queen says she knows him not.

ACT II

Secret meeting of Assad and the Queen who assures him of her love. After her departure the guards find Assad and arrest him as a madman. Scene changes to the Temple. Solemn ceremonies; Sulamith, whose marriage to Assad is set for that day, sacrifices doves. Solomon enters leading Assad, who rushes toward the Queen. She repudiates him. He goes mad. The Queen sympathizes and Solomon, twigging the situation, hands Assad over to the guards.

ACT III

Ballet. The King refuses to give over Assad to the Queen and she departs in anger. Solomon comforts Sulamith.

ACT IV

Desert. Assad in the desert, is overtaken by the Queen, who tries to reconcile him; but he curses her and she leaves irate. A storm. Sulamith appears to Assad, forgives him, as he expires in her arms.

QUO VADIS

ACT I

In the elaborate gardens of the palace of Petronius are statues of Venus and Petronius himself. Two slaves, Eunice and Iras, sing as they decorate the former. Chilon, a Greek philosopher, entering, shows Iras an amulet bracelet, set with jewels. Eunice regards it not, sighing, that life without love is futile. Chilon asks who her lover may be; but she says not. As Petronius and his friend Vinicius enter, Chilon hides, and the slaves retire. To Petronius, Vinicius tells of his love for Lygie whom he has seen one day bathing in her garden. Petronius suggests

she can be bought if a slave, but is told she is not. As Eunice enters, Petronius offers to give her to his friend; he declines as his heart beats for Lygie only. Still Petronius insists and orders Eunice to follow Vinicius. She begs her master not to send her from him; while he, surprised, asks if she too has a lover. She has; and is allowed to remain. In gratitude she explains she knows of one who can tell Vinicius of Lygie -- a fortune-teller; he predicted good luck for her, and his power is proven by the fact of her being retained by Petronius. The foreteller is summoned -- it is Chilon. He narrates that Lygie, is daughter of a King; that she is now in the hands of the Aulus as a hostage to the Romans. And now Vinicius remembers having seen her slave, and that when he spoke to Lygie she made no answer save tracing a sign in the sand -- the outline of a fish. Chilon asserts this has a meaning which he can, with means, unravel. He is sent forth to do so.

ACT II

The Emperor Nero gives a Fetè. His guests drink, sing and dance and hold high carnival. From his garden one overlooks Rome. At Nero's side is a beautiful stranger whose presence arouses the jealousy of Nero's favorite mistress, Poppee. Her black slave, Lilith, explains to Poppee that the stranger was bidden, at the suggestion of Petronius, on account of Vinicius who madly loves her. Poppee is incredulous; but the smooth tongue of Petronius convinces her and she enters the Hall, along with the rest. Lygie (the stranger) and Vinicius are left alone; he pleads his case. She explains that she cannot love him as she believes in one God only, while he believes in many. Despite this he tries to embrace her when her giant slave Ursus, who has been in hiding, knocks Vinicius down and carries Lygie away. Petronius, with others, returning from the Hall finds Vinicius in his plight. A fierce red marks the sky. It is Rome burning. Nero, unmoved by the danger before his subjects, sings and revels, enjoying the picturesqueness of the flames and the crumbling of the falling buildings. But, hark! a low rumbling is heard -- the menacing cries of the people reach his ears. He is frightened and accuses others of causing the fire. Poppee begs Petronius to stay the uprising which threatens Nero. Meanwhile Nero urges his guests to drown the people's cries with their songs! The brilliant sky shows a silhouette of Nero, with his lyre in his arms.

ACT III

A wine shop, on the Tiber's bank, is filled with soldiers and sailors, among whom is one Croton, a giant gladiator. Without, Chilon goes from table to table searching for a maid and her giant slave. He is told of Croton. He sees that Croton is not the one for whom he seeks but notices his strength and thinks him a match for Ursus. Chilon, with wine-dipped finger traces a fish upon a table; a christian, Demas, thinks Chilon one also and tells him that the apostle will be among them that day. Chilon learns that the fish is the sign of the christians. He further learns from Demas that Lygie is with his wife, Myriam, and his son Nazarius -- and he says they will all come forth that evening. Chilon, overjoyed at the discovery calls Sporus, keeper of the wine-shop, and bids him summon Croton, the gladiator. Later as Myriam and the rest descend the river bank to the assembled christians they are comforted by the Apostle Peter, for an edict of Nero has condemned all christians to martyrdom. As Lygie and Peter enter the house, Chilon, who has

watched, betrays them to Vinicius and Croton, hoping to gain a reward from the former. The two follow after, Chilon hears a cry and sees Ursus appear bearing the body of Croton which he throws into the Tiber. Chilon swears vengeance and flees.

ACT IV

Scene I. Arena of the Colliseum. Christian martyrs, emaciated, bleeding, are seen; among them Myriam and Demas; Lygie, watched by her faithful Ursus, sleeps; Peter comforts one and all. Vinicius arrives seeking Lygie; he tells her to have good hope, that he has planned her escape, and that they will fly to Sicily where happiness awaits them. But, alas! trumpets sound; Petronius enters saying that escape is impossible; Vinicius declares he will follow Lygie in death. Soldiers tear her away.

Scene II. The royal box. With the blast of trumpets Nero and Poppee take seats in the loge. At his order, Ursus enters the arena. By his superhuman strength he stays the Aurochs about to kill Lygie and thus saves her. He holds her up supplicatingly towards the Emperor. Vinicius and the mob cry for mercy. Nero grants it; but orders other martyrs driven to the arena. Chilon repents, and, regretting his act of betrayal, shouts in loud voice that Nero is the incendiary; bleeding and defiant Chilon, forced into the arena, curses the Emperor. The people join in; they throw missiles at Nero and revile him as he escapes.

ACT V

Petronius, at his villa, reads to Lygie, Vinicius and other friends a letter of farewell he has written Nero. Urged by Lygie and Vinicius to go with them to Sicily, he declines. They depart. Summoning Theocles, his physician, Petronius bids Eunice hand him his cup. She, divining his purpose, confesses her love for him, declaring she will die with him. Petronius is happy in her devotion and explains that to her he will bequeath his all. She demurs. Petronius commands Theocles to do his bidding and extends his arms. Eunice does likewise. The arteries in both are severed. Eunice dies in the arms of her master. Praetorian guards arrive with good news for Petronius, but 'tis too late! His head falls back in death beside Eunice.

RHEINGOLD

ACT I

Three Rhinedaughters guard the precious Rhinegold, which if stolen and forged into a ring will give its possessor marvellous powers. But he who owns the gold must renounce love. Alberich finally succeeds in snatching the coveted gold and makes off with it to Niebelheim, land of fog.

ACT II

To the giants Fafner and Fasolt, as a reward for building Walhalla, Wotan, King of Gods, had promised Freia, Goddess of Youth and Love. The other gods refuse to permit this, and Wotan has naught to offer with which to appease the giants. Loge, the Fire God, is summoned and suggests as a substitute the Rhinegold, of which Alberich is the possessor. The giants agree. Loge and Wotan set off to steal it.

ACT III

Loge and Wotan enter Nibelheim, Alberich displays the treasure; also, a helmet by which the wearer is enabled to assume any form. Loge induces Alberich to become a toad. Alberich is then overpowered, the trophies given to Wotan, but not, however, without an accompanying curse by Alberich upon the ring, which is destined henceforth to bring misery and disaster to its owner. The effect of this curse is manifest throughout the remainder of the tetralogy.

ACT IV

The fatal ring is given to the giants, who release Freia to the gods. They joyfully enter their palace over a rainbow bridge. During this last scene the giant Fasolt is slain by his comrade, Fafner. Thus falls the first victim to Alberich's curse.

Wotan having witnessed the death of Fasolt, fears lest the curse of Alberich descend upon the gods. To defend Walhalla against this and the attacks of the Nibelungs he begets, in union with Erda, Goddess of Wisdom, nine daughters, — the Valkyries (chief of whom is Brunnhilde) who ride through the air bearing bodies of departed heroes to Walhalla, where they revive and aid the gods in their defence. It is also necessary that the ring should be restored to the Rhinedaughters to lift its curse from the gods. This task must be worked by a man, consequently Wotan, in the guise of Walse, begets, in union with a human woman, the Walsung twins — Siegmund and Sieglinde. Siegmund he hopes will be the hero to slay Fafner and return the ring to its rightful owners. To prepare him for the task Wotan forces upon the Walsungs various hardships. Sieglinde is made to marry the robber Hunding.

RIENZI

ACT I

Rienzi's house. He is a papal notary. To Adriano Colonna, son of Steffano, is given by Rienzi the care of his sister, Irene, whom he has rescued from the Orsini. Adriano loves the girl. Rienzi declining the crown, is still glad to head the people revolting against the nobles.

ACT II

At the Capitol, Rienzi, now the leader, announces peace. The nobles, overthrown, wait on him in humility, still they conspire against him, and a coat of mail, only, saves his life. He condemns Orsini, who had attacked him, to death — but revokes the sentence to please Adriano and Irene if the nobles will swear loyalty.

ACT III

The faithless nobles revolt again; but Rienzi defeats them, and during the battle Adriano's father, Colonna, is killed. As a result, Adriano turns against Rienzi, claiming also, that Rienzi has separated Irene from him.

ACT IV

The German Emperor and the Pope combine against Rienzi while Adriano urges the mob against him. Rienzi is reproved by the Church. Irene is deaf to entreaties of Adriano to fly with him.

ACT V

Irene is steadfast in her loyalty to Rienzi, her brother. Against his wish she remains beside him. The people set fire to the Capitol in their determination to kill Rienzi. Adriano rushes to rescue Irene; but the building falls and all three are lost.

RIGOLETTO

ACT I

Gilda, the heroine, is the daughter of Rigoletto, a low-lived pandour in service of the libertine, Duke of Mantua. Count Ceprano and Count Monterone, whose wives have been abducted by Rigoletto and his master, invoke the vengeance of the gods upon the twain. Rigoletto is extremely watchful of his own daughter. He never allows her to leave the house save to attend religious services. The wily duke observes her on one of these occasions and traces her to her home. Ceprano and his adherents, supposing her to be the mistress of Rigoletto, endeavor to carry her off by force, and pretending to Rigoletto that their object is Ceprano's wife, they cause him to assist them in the abduction of his own daughter.

ACT II

Upon finding out the ruse Rigoletto hires one Sparafucile to assassinate the duke, and Sparafucile, aided by his sister, Magdalena, induces the duke to go with him to an inn, intending there to make way with him. The duke's fascinating manner, however, inspires Magdalena to save him.

ACT III

In the meantime Rigoletto has his daughter disguised in male attire, to thus make her escape to Verona, and brings her before her departure to the inn, that she may see the duke's faithlessness. While outside the inn she overhears the plot to murder the duke and hears the would-be assassins state that they will surely kill the duke unless they find a substitute for him, so as to secure the promised reward from Rigoletto. Gilda, with a woman's devotion, is only too eager to sacrifice herself for the man she loves, and enters the door only to be mortally stabbed. Sparafucile throws the body into a sack and gives her to her father, thus completing the compact. Rigoletto, about to cast sack and all into the river, hears the voice of the duke opens the sack, and discovers his daughter still breathing. She dies forthwith. Rigoletto, overwhelmed, realizes the fulfillment of the invocation of the two counts.

ROBERT THE DEVIL

ACT I

A feast is being held by Robert, Bertram (who is disguised, but really the father of Robert and an offspring of Satan), Alberti and other knights. The peasant Raimbaud, disguised as a pilgrim, arrives. He tells the story of the marriage of the Duchess of Normandy with a demon. Robert has him arrested but sets him free when Alice, Raimbaud's bride, comes to him with a message. She brings to him the last will of his mother (the Duchess of Normandy) and he realizes that she is his foster sister.



FRANCES ALDA

Robert is not to read the will before he has proved his worth. Bertram enters and prevails upon Robert to gamble. He loses everything.

ACT II

Alice brings a letter from Robert to Isabella, who sends Robert money, that he may secure new weapons and suit of armor to enter the lists with victory. Bertram interrupts, however, leading Robert away.

ACT III

Alice loves Raimbaud, who awaiting her meets Bertram who captivates him with gold. Bertram triumphant, descends to hell. As Alice seeks Raimbaud she hears demons calling for Robert. Bertram returns, and threatens Alice if she reveals what she has heard. She hurries off at the approach of Robert, whom Bertram prevails upon to steal a twig from the grave of St. Rosalie. Scene changes. Convent and graveyard. Bertram summons the dead, who arise, and throwing off their shrouds, appear as lovely maidens, and persuade Robert to take the twig.

ACT IV

At the palace. By means of the magic twig Robert puts the knights and ladies to sleep, and himself invisible, he enters Isabella's room. Overcome by her appeals, however, he drops the magic wand; he is attacked by the knights, no longer under the spell, but is rescued by Bertram.

ACT V

Cathedral. Robert approaches with Bertram, who trembles to enter the consecrated place. Foiled in gaining Robert's soul for Hades, he is cursed and denounced as an enemy. Bertram then acknowledges himself to be Robert's father. Robert, overcome, is about to follow him once more, but his love for his mother and Isabella is triumphant, and Bertram descends alone to the infernal regions. Robert is married to Isabella.

LE ROI DE LAHORE

ACT I

Scindia, minister of King Alim of Lahore, seeks in marriage the hand of Sita. She declines, and is then accused of infidelity, and condemned to death. Scene changes. King Alim declares that he himself had visited Sita whom he wished to marry.

ACT II

Alim is defeated by Mahmud. At his death Scindia takes the throne, and conducts Sita thither.

ACT III

Ballet. The God Indra grants Alim's prayer that he may return to earth and to Sita, on one condition—that when Sita dies, he shall give up his life also.

ACT IV

Scindia, victorious with the Mohammedans, is to marry Sita; but as Alim appears, Scindia has him arrested. Change of scene. Sita stabs herself as Scindia attempts to take her from the temple; Alim dies with her. They are united after death.

ROMEO AND JULIET

ACT I

The house of Capulet is discovered en fete. Amongst the crowd of maskers come Romeo, Mercutio, Benvolio, and friends on a youthful frolic. Juliet and Romeo meet, and mutually love at first sight. Tybalt, a hot-blooded kinsman, sees through Romeo's disguise, and wishes to bring him to task then and there; but Capulet, in true hospitality, restrains him, and the act terminates as it begins, with dance and song.

ACT II

Act second is devoted to the balcony scene, with an episodical interruption by some retainers of the house, who fancy something is amiss, but fail to discover what.

ACT III

Act third is divided into two scenes. The first is the friar's cell. In the second scene, Romeo's page, Stephano, is discovered searching for his missing master. Arrogance on his part provokes the servants of the house into drawing on him, and speedily the combat becomes general, through the entrance of Mercutio, Paris, Benvolio, Tybalt, Romeo, and others. One grievance leads to another, and Mercutio is slain by Tybalt, who, in turn, is killed by Romeo. Capulet arrives, closely followed by the Duke and his suite. The Duke adjudges banishment to Romeo, who vows he will see Juliet once more.

ACT IV

In act four there are also two scenes — the first in Juliet's room at night, when occurs the second grand duet for the lovers. After Romeo departs at dawn, Capulet comes with friar Lawrence to tell his daughter of her intended marriage with Paris, and that the ceremony will straightway be performed. He then retires to receive his guests, and in her despair Juliet asks the friar's help. This he gives her in the shape of a potion, describing its effects. The next scene is the wedding party in Capulet's great hall. The festivities are interrupted by the illness of Juliet, who finally falls insensible. "She is — dead," all cry as the act ends. Between Acts IV and V a Grand Ballet takes place.

ACT V

The fifth act takes place in the tomb of all the Capulets. Romeo arrives, believes his mistress dead, and takes poison. Juliet revives only to find her lover beyond mortal aid, and, stabbing herself with a dagger, she dies in his arms.

THE SACRIFICE

Southern California. 1846.

ACT I

Chonita tells her maid, Tomasa, of her love for the Mexican officer, Bernal; she complains that the Americans war unjustly, and bids Tomasa know, that in permitting their officer, Burton, to see her, her reason is, she believes it wise for her own and her fellow-Mexicans' safety. A message announces the coming arrival of Bernal. Capt. Burton enters;

his fighting her people, he declares, is but his duty. Bernal appears, in black cape; he hides in grove that he may hear. Chonita sees him; but does not tell Burton. As Burton declares his love she repulses him; leaving him, she runs into the house. She soon reappears, with Anaya, her aunt who, she says, desires to speak with Burton. He, with Anaya on his arm, enters the house. Bernal approaches Chonita whom he chides for tolerating Burton; but she explains 'tis best since Burton is her only protection. Then Bernal tells her of the fight planned for the coming night; that on the morrow he will carry her in safety to the hills when the Americans are driven off.

ACT II

Scene: Church interior. Soldiers play at cards and narrate events of the previous night's conflict. Gypsies appear; there is general hilarity. At length an American officer, Corporal Tom, left alone in the Church, is approached by Tomasa who seeks Burton. Tom departs. Soon Chonita enters. Tom, now with Burton, returns; Burton is surprised to find Chonita and asks Tom to withdraw. Burton tells the maid of the fight; that he had slain a Mexican officer riding a white charger — at which Chonita swoons. Tomasa explains to Burton that the officer was Chonita's lover. After a little, Bernal, disguised as a priest, comes to the Church where he finds Chonita, alone, praying. His voice startles her. They are about to fly as Tomasa runs in telling of approaching soldiers. Bernal hides in a confessional; Chonita prays. Tom and two aides enter; but Burton, who has now come upon the scene, orders their withdrawal. As Burton renews his expressions of love, Bernal rushes with uplifted dagger which strikes Chonita, who has thrown herself between the men. She sinks to the floor. Tom and his aides come to the rescue and seize Bernal.

ACT III

Anaya's chamber; Tomasa sits by Chonita's bed, waiting the coming of the priest. He arrives. He bids Tomasa fetch Burton and Bernal whom the dying Chonita desires to see once more. As they enter Burton removes the fetters from the wrists of Bernal; the latter embraces Chonita. Burton tells the anxious Chonita that he would gladly spare her lover's life were it not contrary to his duty. Two shots are heard without; two American soldiers burst in and barricade the door. Through another door Tom, wounded, staggers in, followed by two Mexicans. Tom warns Burton to save himself. He, dismissing his officers to their posts, calls to Chonita that gladly would he give his own life to insure joy and happiness for her. He rushes at the Mexican soldiers with drawn sword. Intentionally lowering the same, however, he is stabbed to the heart.

SALOME

Iokanaan, (John the Baptist) whom Herod, Vice-King of Palestine, had imprisoned because John had criticized him for marrying his brother's wife, Herodias, is kept in a well at Herod's palace. Salome, daughter of Herodias, passing the well hears the prisoner's voice, as he prophesies a catastrophe will overwhelm the Roman reign in Jerusalem. Salome, infatuated with the voice of the prophet, begs the guard to allow her to

see the prisoner. The soldiers at length grant her request. As Iokanaan is led from the well, Salome conceals not the fact that she loves him; but he chides her and declares she is as weak as her mother, whose many sins the prophet recalls, adjuring Salome to lead a good life. Salome replies by telling Iokanaan that his voice resembles rapturous music, that she loves him and longs for him to return her love. She praises his bodily charms. He bids her to leave, and urges her to seek the Lord in prayer and beg Him to forgive her and the sins of her mother. "Let me kiss your ruby-red mouth," she pleads, but the obdurate prophet remains unchanged.

Narraboth, a Syrian officer, in love with Salome, overcome at her actions, kills himself; at this moment Herod, Herodias, and all the court appear, and they behold the awful scene. The body of the soldier is removed. Herod offers Salome, with whom he, too, is in love, wine from his cup. She declines. Once again the voice of Iokanaan is heard, and Herodias, realizing he is cursing her, demands her husband to silence the prisoner and to turn him over to the Jews. Herod tells the Jews that the prophet is a holy man, and that no one shall injure him. Five Jews, who desire the death of the prophet, pronounce him an imposter, but Herod insists that Iokanaan is the prophet Elias. Again the voice of the prisoner is heard, saying, that the Saviour is coming. Herod, asking who the Saviour might be, is told by some Nazarenes that the Messiah has already come; that he has performed miracles, such as healing the sick and raising the dead from their graves. Herod asserts that the dead should not be raised, fearing lest a terrible calamity might follow. The prophet proclaims that soon the approaching Saviour will ascend the Vice-King's throne.

Herod asks Salome to dance, hoping that the dance will divert him from his evil forebodings. She declines, but Herod agrees to give her anything she asks for if only she will dance. He takes a solemn oath that his promise will be fulfilled. Salome accepts the condition and dances the dance of the "seven veils"; she then demands that the head of the prophet be brought her on a silver platter. Herod entreats her to desist, beseeching her to accept all his jewels and treasures instead. But Salome is obdurate and insists that Herod shall keep his promise. Herod finally gives in and commands that Iokanaan be executed.

The executioner enters the well and Salome hears the dull thud as the prophet's head falls under the stroke of the sword. The head is brought to Salome who hysterically takes the kiss for which she had so yearned. In an ecstasy of amorous passion, she extols the beauty of the murdered man.

Herod, fearing disaster may overcome him as a result of the wretched act done at his orders, tells Herodias that their daughter must be a monster of cruelty and beastliness. He commands the soldiers to kill Salome. Run through by many swords, Salome falls dead at their feet.

SAMSON AND DELILAH

ACT I

Samson comforts the Israelites by predicting victory over the Philistines. While Abimelech mocks them, Samson sings a triumphant song

which inspires the Hebrews and makes Abimelech shrink in fear. As he attempts to stop the revolt of the Jews, Samson slays him. The Israelites are in full rebellion. Victorious, they sing a hymn of praise. The victor, Samson, is greeted by Delilah, and succombs to her charms. As she sings he is completely at her mercy.

ACT II

Delilah's house. She awaits Samson. The high priest bids her turn over Samson to the Philistines, and she has sworn vengeance upon him as he had deserted her some time ago. Samson enters, and follows her to her chamber. She lulls him to sleep and then cuts off his hair, which is the secret of his strength. She calls the Philistines who overpower and blind him.

ACT III

Samson is in prison: he is dragged out by the Philistines. Scene changes. Temple of Dagon. The high priest orders Samson to sing in glory of Delilah. He prays for strength. The Philistines mock him. A festival begins, Samson prays once more, and, with all his former strength, rends assunder the marble pillars of the temple, dying with his enemies in the ruins.

SAPPHO

ACT I

Reception-room of the sculptor, Caoudal, who is giving a fancy ball. The harsh strains of a pseudo Gypsy band are heard. Caoudal and his friend La Borderie enter, with guests in merriest mood; La Borderie essays to leave, saying he is fatigued, but the girls will not consent and escort him back to the dance. The hero, Jean Gaussin, a country bumpkin, flees from the ball and appears on the scene in search of more congenial surroundings. Caoudal tries to cheer him. From the ball is heard a vivific chorus; this all the more offends Gaussin who is about to go, when Fanny, the model, enters, chased by a number of artists crying for kisses, which she with contumely denies them. Jean and Fanny love at sight; Fanny indeed is so drawn to the country boy, that she questions him aside, and learns with joy that he is not an artist but from Provence, and that the Bohemian life of Paris is unknown to him. That he may not hear of her past experience, she persuades Jean, when supper is announced, to steal away with her unheeded.

ACT II

Jean's lodgings, rue d' Amsterdam. He is at work, and his father, Cesaire, is with him. From their conversation we learn that Jean's father and mother have come to Paris to start him aright, and to take home with them Irene, his cousin and early playmate. Divonne (Jean's mother) and Irene enter, the former quite wrought up. The parents leave, while the young people sing a duet refreshing their memory as to the happy days now gone, and end with a warm embrace. The parents interrupt and laugh good-naturedly at Irene and Jean. Their parting is intense. Jean is alone, but for only a short time—as Fanny, who now comes and finds his mood most auspicious. She flatters him; suddenly



ANTONIO SCOTTI

she sees a statuette of Sappho, done by Caoudal, for which she herself had posed; in her confusion she almost betrays herself, but cleverly changes the subject and leads Jean on into a fever of passion.

ACT III

On^o year later: Jean's and Fanny's cottage at Ville d' Avray. Jean's ardor has—if possible—increased, and Fanny is truly in love with him, happy that her former life is ended. After a passionate outburst of song they leave, followed by La Borderie; they are pleased with the inn nearby, and call to their comrades who join in a general shout for the landlord. A lively scene ensues; at length supper is ordered, and the guests stroll away. Jean, returning alone, happens upon Caoudal and La Borderie; Caoudal asks him casually if he is still with "Sappho," the name by which Fanny is known among artists. Jean replies, at first not realizing what is meant; but as the truth is forced home to him that his beloved Fanny is the original of the famous statue, an overwhelming revulsion of feeling prompts him to deny his present relations with her; but as her former escapades are told by Caoudal, upon learning she has a child at her father's, his anger and disgust break forth in wild repudiation of her. At this climax Fanny reappears full of happiness. She instantly divines, however, what has occurred; Jean leaves her. Fanny curses the fate which has lost her the one pure love of her life.

ACT IV

Jean is in his old home at Avignon, miserable, unable to take up life anew. His mother and Irene try to console him. His father now tells of the coming arrival of Sappho, whereupon Jean declares that he can face her without weakening. Left to himself, however, and as Fanny comes to him with all the appeal of beauty in distress, his resolution gives way. Cesaire and Divonne enter just in time to hinder a complete surrender; Fanny withdraws, crushed by their unspoken reproaches.

ACT V

The cottage at Ville d' Avray. Fanny, solitary, sad, is utterly hopeless save for the thought that she may henceforth devote her life to her child's welfare. She is surprised by the entrance of Jean, who, torn by conflict of emotion, tells her that he has given up home, parents, even his future career, for her sake. Yet, when reconciliation seems complete the words "my love!" spoken tenderly by Fanny, but reminding Jean of Caoudal's vivid description of a love-adventure in which Sappho played a leading part, bring again to him doubt and jealous fury. But exhaustion claims him—he is tired, and sinks into fevered slumber. Fanny realizes that their former bliss is gone forever, that she may never hope for serene affection, but must expect reproach and doubt from him whom she loves. And so, as Jean sleeps, she tears herself away.

THE SNOWMAN

DER SCHNEEMANN

A poor fiddler, Pierrot, loves the beautiful Columbine, whose guardian uncle, Pantalon, does all he can to upset the match, as he himself wishes to win the heart of his niece. Columbine is kept a prisoner in

her chamber, her one joy being to look down from her window to the Nicolo Market, longing for a sight of Pierrot. As Pierrot chances by her window Pantalon arrives with two servants and drives Pierrot away. Pantalon searches the stalls of the market-place for something which will appeal to the fancy of his niece. His rude taste leads him to a life-size figure of Krampus (the devil) which the servants carry her, despite the teasing of a number of street Arabs. As Pantalon goes on another errand, the Arabs begin a snowball battle, while some of them make a great snowman with arms outstretched toward Columbine.

It waxes late, and Pierrot, with his violin, serenades Columbine who now is too fearful to appear at the window. As the awkward Pantalon reappears, Pierrot hides behind the snowman. Pantalon, seeing the latter, is amused almost to death; he bows and scrapes and assumes, in frolic, a similar position. The love-sick Pierrot gets an idea from this, and after Pantalon has left he takes the snowman away, arrays himself in white and takes the place of the snowman, with arms outstretched and eyes looking longingly to the window of his beloved.

Scene changes; Columbine's chamber. Pantalon is angry that his niece looks so continually at the snowman, and he commands the figure to enter the house. The figure does not need a second bidding and is straightway heard stamping up the stairs. Pantalon, overcome with fright, calls his servants; but they, too, are motionless with fear. He rushes out; but shortly returns dressed as the devil, thinking thus to command the situation. To gain courage he takes several long sips of wine, and now, wonderful to relate, sees not only one snowman but two, three, four, and a whole battalion who dance wildly about him. Dazed and overcome he falls in heavy sleep; the snowmen leave, while Pierrot and Columbine rush out of the house. Pantalon, recovering his senses, runs to the market-place but is greeted by the distant horn of the coach which bears the happy pair away. He tears his hair in despair and throws himself in anger upon the real snowman which the thoughtful Pierrot had put back in its place.

LA SONNAMBULA

ACT I

There is gayety for Amina is to marry Elvino, but Lisa is sad for she too loves Elvino and has declined the hand of Alexis in consequence. Amina is grateful to the villagers, particularly to her adopted mother, Therese. But lo, a stranger draws near, and is struck by the beauty of Amina. He tells the people that Rodolfo, who owns the castle, is well; while they, in turn, apprise him of a spectre which is seen nightly in the pale light of the moon. The "stranger" and Count Rodolfo are identical and by his attentions to Amina he has aroused Elvino's jealousy.

ACT II

Often given as scene II of Act I.

Lisa hails Rodolfo as the Count which is jested away. A din is heard and Lisa rushes out. While in her sleep Amina enters Rodolfo's room and begins to undress thinking she is at home; Lisa observes this and through jealousy calls Elvino and others. Upon waking Amina finds Elvino who, believing her faithless, spurns her.

ACT III

Forest. As peasants go to the castle Amina meets Elvino who is still obdurate. He snatches from her hand the betrothal ring.

Scene changes. Alexis once more woos Lisa, but in vain; he is told by others of her betrothal to Elvino. Elvino appears, confirms the report much to the joy of Lisa. But now Rodolfo speaks explaining that Amina is a somnambulist and guiltless. Elvino believes it not; but as Therese exhibits Lisa's kerchief carelessly left in Rodolfo's room, he denounces her. Rodolfo maintains Amina's innocence; she suddenly appears in her sleep. Elvino relents and approaches her. She awakes, as he is replacing the ring on her finger.

SEMIRAMIDE

ACT I

The opera opens during a festival in the Temple of Belus, in ancient Babylon, held to enable Queen Semiramis, relict of Ninus, late emperor, to nominate a successor to the throne. Assur, a prince in the confidence of the queen, fully expects she will choose him; but she has decided on Arsaces, a young officer, commander of her armies, for whom — though known to none save herself — she has conceived a passion. A storm arises, — the sacred fire is extinguished, and incidents occur which seem ill omens. The queen, however, would proceed but for those about her. She is induced to await the arrival of Arsaces, dispatched to the oracle. In due time Arsaces arrives, bearing a casket which he delivers to Oroe, chief of the magi. The casket contains a scroll, which states that the late king had been murdered.

It should be known that Arsaces is in love with Azema, princess of the blood royal, whom Assur also loves. In this state of affairs Semiramis again prepares to name a successor to the throne, prior to which, she surprises all by declaring that the one receiving that honor shall become her husband; she names Arsaces, who spurns the choice, pleading his love for Azema, while Assur, in remonstrating with Semiramis, makes dark allusions to some violated confidence — some hidden compact — between them, from which it is seen that Ninus has been poisoned by Assur, at the instigation of the queen. Meantime new omens affright the people. The tomb of Ninus flies open, his shade appears, and summons Arsaces to follow him to his gloomy abode, where Arsaces learns that Ninus, the son of Ninus, still lives.

ACT II

Arsaces remonstrates with the priests, who desire to invest him with the insignia of office, when he is informed by Oroe that he himself is the long-lost Ninus, and rightful heir to the throne. At the same time Oroe tells him of the guilt of Semiramis and Assur, and calls upon him to avenge his father's wrongs.

This duty Arsaces gladly undertakes, so far as Assur is concerned, but recoils at the idea of becoming the punisher of his mother, notwithstanding that she, ignorant of his being her son, is yet annoying him with her overtures. He places in her hand a paper, written by Ninus while in the agonies of death, in which the crime of Semiramis and her accomplice is revealed.

Semiramis is overwhelmed with remorse, and Arsaces, in filial sympathy, forgives her, but, armed with his father's sword, pursues the murderer, Assur, even into the recesses of the tomb. There he is about to pierce him through, when Semiramis, who has followed unobserved, passes between them and receives the weapon in her heart. Overcome, Arsaces is about to plunge the sword into his own bosom; he is prevented by Oroe, in whose arms he faints. Assur is seized by the guards.

SIEGFRIED

ACT I

Siegfried is the son of Sieglinde, born after the death of his father, Siegmund.

Mime (Alberich's deformed brother) has reared Siegfried in his home in a wood. He hopes that some day Siegfried will slay with the sword, the pieces of which Mime is trying to unite, the giant who, in the form of a dragon, guards the stolen gold. The act closes as Siegfried successfully wields the sword.

ACT II

Siegfried slays the dragon. Mime offers a sleeping potion to Siegfried, who divines his purpose, however, and slays Mime forthwith. Having by chance put his finger, stained with the dragon's blood, to his lips, Siegfried is enabled to understand a bird as he sings. The bird tells of the sleeping maid, and by its aid Siegfried seeks Brunnhilde.

ACT III

On his way he meets Wotan, who opposes him with his spear. This is shattered by Siegfried's magic sword—and thus scatters the might of Walhalla. He reaches the fire-rock, rushes through the flames, and claims Brunnhilde as his bride.

STRADELLA

ACT I

Stradella, a musician, loves and wins Leonora, ward of Bassi, a wealthy nobleman, himself in love with Leonora. The two fly to Rome and are married. Bassi hires Barbarino and Malvolio, two desperados, to follow and to kill Stradella. They conceal themselves in Stradella's rooms as he and his bride are absent. They do not, however, remain to do the deed. Later on they, disguised as pilgrims are received by Stradella.

ACT II

Leonora, Stradella, and the two ruffians together sing the glories of Italy. Hearing the voices of pilgrims journeying to the shrine of the Virgin, Leonora and Stradella leave to salute them. The two men are so affected by the wondrous singing of their intended victim that they again desist in their desperate purpose.

ACT III

Bassi offers greater inducement and the rogues hide, bent on crime at last. Stradella returning rehearses a song of praise to the Virgin. It so appeals to the twain that they throw themselves at his feet confessing all. Leonora returns and is amazed at the spectacle. All is explained; the bandits are forgiven and the lovers are happy.

TANNHAUSER

Tannhauser, a minstrel knight, seeks refuge from his sorrows of this life in the hill of Venus. At this place Venus holds court amid everlasting revels.

ACT I

Tannhauser wearis of the monotonous joy after a year's time, and longs for earthly life. He begs the goddess to release him, and after a struggle regains his liberty. The scene now suddenly changes. While he is offering a prayer of gratitude for his liberty the minstrel knights, led by Hermann, enter, and induce him to rejoin them.

ACT II

The second act is a tournament of song. Nature and praise of love are the subjects of the contest; the victor is to win the hand of Elizabeth, niece of Hermann, who loves Tannhauser and is loved by him in return. Tannhauser, having loved profanely, shocks the assembly by his ideas of what love is. The minstrels disagree with him, and are about to destroy him when Elizabeth interposes. Tannhauser, realizing his error, joins a train of pilgrims on their way to Rome, while Elizabeth, to whom the discovery of his unworthiness has been a terrible blow, entreats him to repent.

ACT III

Wolfran, a man of noble nature, vainly in love with Elizabeth, waits for her till the return of the pilgrims, when Tannhauser is found not to be among them. Elizabeth consecrates herself to the Virgin. When she is gone Tannhauser enters in sorry plight, bound to re-enter the hill of Venus. He tells Wolfran of his misfortune, his remorse and sadness, of his appeal to the pope, who has declared absolution impossible for him. Hated by all, nothing is left for him but to return once more to the revels he so loathes. Wolfran appeals to him in vain. Suddenly a chant is heard preceding the funeral procession of Elizabeth; a second band of pilgrims announce a miracle to have taken place by which the pope has issued an edict declaring the Almighty's pardon for Tannhauser, the repentant sinner.

THAIS

ACT I

The abbot, Athenael, who, as a young man had been decidedly gay, tells a group of Cenobite monks that he will journey to Alexandria for the purpose of revealing the true light to its most notorious courtesan, Thais. The second scene depicts the house of the wealthy roue, Nicias.; Thais



MARY GARDEN

is his mistress. Nicias and Athanael had been schoolmates together, and Athanael is a welcome guest at the house of Nicias. But as the monk states the purpose of his visit Nicias gives vent to derisive laughter. Thais enters: she is deeply moved by the fervent manner of Athanael. He entreats Thais to accept the word of God.

ACT II

Thais, before a statue of Venus, appeals to the goddess for lasting beauty. Athanael enters. A fervid scene takes place. She repels his endeavor.

Scene II. Athanael is sleeping. His words have taken effect; Thais, repentant, determines to leave the ways of sin. About to set out with Athanael for the convent she is intercepted by Nicias and his companions. The two at length manage to go their way.

ACT III

As they rest, weary and foot-worn, Athanael enlightens Thais in the faith. The White Sisters approach and receive Thais: she is spiritually uplifted, but alas! Athanael's human passion is aroused and he is in distress—he loves Thais.

Final scene: Thais, overcome by the rigor of penance, is dying. Athanael, unable to resist, goes to her. She dies, secure in the faith to which Athanael led her but which he now rejects.

TIEFLAND

Prologue

Pedro, employee of the rich Sebastiano, lives alone among the Pyrenees; he dreams that the Virgin will one day send him a wife. Sebastiano has appointed the lovely Martha manager of his mill as sort of return to her for having yielded to his desires; but now he wants her to marry, and he suggests Pedro. Pedro thinks his dream answered but Martha is not of the same mind; she leaves with Sebastiano while Pedro sings to Nando of his fortune.

ACT I

The mill interior. It is known that Sebastiano is Martha's lover but also that he must marry wealth to secure his station. Her fellowservants jest with Martha about Pedro and jeer at him for his simplicity. Pedro and Martha marry, though Sebastiano purposes to visit her nightly as before. Martha avoids him, however, and realizes that Pedro suspects nothing of her former relations with Sebastiano. One night a light is seen in Martha's window—Sebastiano's signal—and the plot thickens. The honest Pedro is perturbed at Martha's restlessness.

ACT II

Same scene. Sunrise. Nuri sings outside. She enters telling Pedro she is making him a jersey. He tells her he is leaving, Nuri goes with him; but Martha follows for she is jealous and now loves Pedro. Martha meets Tomasco. She tells him all. He blesses her, advising her to tell Pedro everything. Pedro returns; tells Martha he yearns for the lovely hills. She begs him to take her there with him but he upbraids her. They quarrel. But, lover-like, they "make up" and prepare to depart. Sebastiano, with others, interrupt and Pedro, annoyed by Sebastiano, plunges at him. He is overcome and carried away.

ACT III

Same scene. The heiress whose hand Sebastiano seeks refuses him. He approaches Martha but she loves Pedro. He and Sebastiano attack each other. He overpowers Sebastiano. With Martha he rushes off to the hills and freedom.

LA TRAVIATA

ACT I

Violetta Valery, the heroine, loses her parents in early childhood. Owing to this and to other circumstances, she abandons all for a life of pleasure. Her attractiveness makes her many companions, among them is Alfred Germont. He soon grows to love her. His sincerity touches her; she gives up her wild ways, and in

ACT II

we find the lovers living quietly and happily together in a country place near Paris. Alfred's father, however, opposes the union. Violetta nobly sacrifices her feelings and departs for Paris, and after a time Alfred follows her. Here he finds her under the protection of the Baron Donphol. Being unaware of her motives, which are most unselfish, he upbraids her severely in the presence of others.

ACT III

Violetta, stung to the quick, seeks her home — there to die of a broken heart. Alfred, at last apprised of the real facts, goes to her to atone for his heartlessness, but it is too late. The poor girl's last moments are the happiest of her life, for she dies as Alfred tells her of his faithful love.

TRISTAN AND ISOLDE

ACT I

Tristan is sent by King Marke of Cornwall, to fetch Isolde, widow of King Morold of Ireland, (slain by Tristan in battle) to Cornwall to become his Queen. Tristan and Isolde become enamored of each other, though the one knows it not of the other; and on the voyage from Ireland to Cornwall Isolde decides to drink a death potion, since her love she believes unrequited. Brangane, however, Isolde's companion, substitutes the death potion with a love potion.

ACT II

Soon after their arrival at Cornwall, as they are one evening in the castle garden, they are discovered by King Marke and his suite. Tristan is severely wounded by Melot, one of the King's attendants. Kurwenal, Tristan's fidus achates, bears him to his native land, Karea.

ACT III

Isolde follows him thither, arriving just in time to fold him in her arms as he breathes his last. She dies at his side.

IL TROVATORE

Count de Luna had two sons. The younger was supposed to have been bewitched by a gypsy woman, who was therefor burned alive. Azucena, the latter's daughter, swore vengeance. She succeeded in kidnapping the younger son of the old count, — because of her mother's fate. With him she repaired to the stake, at which her mother's ashes were still to be seen. By mistake Azucena threw her own babe into the flames instead of the stolen child. She fled to her tribe bearing the boy with her. He grew to superb manhood, and was known as Manrico the Troubadour. In the meantime the count had died. His elder son succeeded to the title. The new count was in love with Duchess Leonora.

ACT I

Manrico, disguised, has been crowned victor of a tourney by this Duchess Leonora. A love results, shared by both. One night the count, while in the Royal Gardens, is surprised by the voice of the singing troubadour. Leonora, attracted by the song, has come from the palace. Mistaking the count for his unknown brother, she hastens to him. Manrico has seen and is jealous. He and the count duel. Manrico is not injured. He joins the army and leaves for the wars, is wounded, and found on the battlefield by Azucena. She removes him to her mountain home and there restores him to health.

ACTS II and III

He learns that Duchess Leonora, believing him dead, is about to enter a convent. He sets out and overtakes Leonora just in time, conducting her to Castellor, which place is at once besieged by de Luna. The troubadour is preparing for his marriage when he suddenly hears that a gypsy (his supposed mother) is to be burned alive, having been taken by the enemy as a spy. Hastening to rescue her he is repulsed and taken prisoner. On the eve before the day set for the execution of mother and son, Leonora suddenly appears before de Luna, offering her hand in marriage in exchange for the life of Manrico. The count agrees.

ACT IV

Leonora is permitted to enter the prison to release Manrico. On her way, however, she takes poison. Manrico, who doubts Leonora, now sees her faithfulness. De Luna enters, takes in the situation at a glance, and orders that Manrico be killed. During the execution the count drags Azucena to the window that she may behold the face of her son. She then exposes her secret, and cries, "Manrico is thy brother. Mother, thou art avenged!"

LES TROYENS

First Part

Conquest of Troy

ACT I

While the Trojans rob the deserted Grecian Camp, before Troy, and stand awestruck before the great wooden horse, Cassandra presages defeat and tries to prevail upon Choroebus, her betrothed, to save himself — but in vain.

ACT II

The Trojans are amusing themselves as news of Laocoön's death is brought. To appease Pallas, whom Laocoön had insulted, they decide to carry into Troy the horse; but again Cassandra presages danger.

ACT III

At tent of Aeneas the spirit of Hector tells of Troy's doom and advises Aeneas to found new Kingdom in Italy. The Greeks, concealed in the horse, are destroying the city and Aeneas leads the Trojan troops.

Scene changes; King Priam's palace. Cassandra tells of the death of Choroebus and of the retreat of Aeneas; rather than be taken by the Greeks she chooses death.

PART II

The Trojans in Carthage

ACT I

Dido's Palace. King Jarbas is coercing Dido to marry him as Aeneas and his followers seek her aid. Dido receives them kindly, and Aeneas calls his companions to protect Dido against Jarbas.

ACT II

Aeneas defeats Jarbas; he is received grandly by Dido, to whom he tells the story of Troy. Dido loves Aeneas. But Mercury bids Aeneas have a care and summons him back to Italy.

ACT III

Narbal tells Aeneas he does not believe he, Aeneas, will give up Italy for Dido and so tells the Queen herself.

Scene changes. Forest. Dido and Aeneas seek shelter from a terrific storm in a cave where they behold the spirits of the woods.

ACT IV

The vessels of the Trojans are seen in the harbor. Aeneas determines to overcome his love and return to Italy. Dido tries to hold him but at length he boards his ship.

ACT V

Dido's Palace. She tries to delay the leaving of Aeneas. In vain. As she realizes he is gone she resolves on death and orders a funeral pyre erected.

Scene changes. Dido mounts the pyre. She prophesies an avenger shall spring up from the ashes. She stabs herself with the sword of Aeneas. As she expires she beholds a vision — the Capitol with inscription "Roma."

LA TOSCA

ACT I

The political intriguer, Angelotti, having escaped from jail, is hiding in the Church of Saint Andrea alla Valle. Cavaradossi is painting — his canvass is to represent Mary Magdalen. Unwittingly, Lady Attavanti (sister of Angelotti) a worshipper at the Church has become the subject

from which Cavaradossi has drawn his inspiration — a fact recognized with indignation by the sacristan as he sees the portrait.

The sacristan takes his leave ; Angelotti and the painter, being friends, fall to chatting ; but the latter hearing the voice of Tosco, his fiancee, urges his friend to conceal himself once more, providing him with food left by the sacristan. Tosca, the singer, enters. She is of a jealous stripe and a scene takes place between her and her lover. He pacifies her. She departs. Whereupon the painter tells the prisoner of a well in which he may hide : they plan the escape of Angelotti in woman's clothes left by Lady Attavanti. But a shot is heard and they realize that the prisoner's escape from jail is now known. The two fly, a rabble enters the church to celebrate a supposed victory over Napoleon by the forces of Scarpia. Scarpia, the head of the police, is among the crowd as he is looking for Angelotti. Tosca enters. Scarpia has designs. He arouses her jealousy by displaying a fan he has found in the church. He loves her. She departs. But Scarpia orders spies to follow her.

ACT II

Scarpia, in his gorgeous apartment at the Farnese Palace, awaits Tosca who is to sing at the Queen's festival. Spoletta, agent of the police, enters with Cavaradossi arrested in a lonely villa whither Tosca had gone with him. The painter gives no clew of Angelotti. He is sent to the torture chamber. Tosca arrives. She hears the groans of her lover : in the extremity she divulges the hiding place of Angelotti. The painter, now brought in from the torture chamber chides her for this revelation. Sciarrone appears to say that Napoleon was victorious after all ; whereupon the painter exults in the defeat of Scarpia's men. Scarpia orders him executed. Tosca pleads — but the villainous Scarpia tells her the only way to save her lover's life is to give herself to him, Scarpia. Angelotti has been executed ; Cavaradossi is prepared to meet his doom.

Tosca, driven, agrees to yield her virtue to Scarpia if he will then arrange for her and her lover to depart in safety. He orders a mock execution. He cries : "Now, Tosca, mine at last!" But Tosca stabs him and flees.

ACT III

Tosca hurries to the painter. She explains all. The mock execution takes place ; but Helas! it is real. Tosca is beside herself. She hears the voice of Sciarrone and realizes that Scarpia's murder is discovered. A crowd enters with Spoletta at its head. Tosca runs to the parapet and jumps into space, crying : "Scarpia, may God judge between us!"

VERSIEGELT

Sealed

Frau Willmers calls upon Gertrude, an attractive young widow living in the same house, and asks her to guard a cabinet about to be taken from her by law in lieu of unpaid taxes. Gertrude agrees ; Willmers departs with many thanks. Gertrude, alone, recalls the kindness of the Burgomaster and soliloquizes over her ambition to become "Mrs." Burgomaster. A knock is heard ; the Burgomaster enters bearing a bouquet for Gertrude. As they chat voices are heard of people drawing near ; in her

desire to hide the Burgomaster Gertrude pushes him into the cabinet. Lampe, the beadle, appears with Willmers ; he explains that since she has not paid her taxes he will seal the cabinet thus debarring its use until seized by law. He seals the cabinet, making prisoner of the Burgomaster. Gertrude confides the secret to Willmers ; they leave to get together villages for a frolic at expense of the Burgomaster. His daughter, Else, and Bertel enter. They love each other ; but her father opposes them. Learning of his plight they see an opportunity. In desperate tones Bertel declares he must leave Else who wails and begs him to remain. He pretends to rush forth ; the Burgomaster's voice halts him. Else and Bertel near the cabinet feigning surprise at finding her father within ; he quickly agrees to oppose no more if they will free him. They do. Loud voices are heard and the lovers, to escape notice, step into the cabinet which the Burgomaster promptly seals, hiding himself elsewhere. Gertrude and Willmers, with a bevy, enter, singing and dancing they open the cabinet when lo ! the lovers are seen ! The Burgomaster now steps up and gives them all the laugh. He puts the intoxicated Lampe into the cabinet which the jolly crowd carries off. The Burgomaster embraces Gertrude and the young lovers dance about them.

LA VIE DU POETE

THE LIFE OF THE POET

ACT I

This act depicts the poet in early life ; he is full of hope and enthusiasm. He essays to sing ; he apostrophises beauty which appears to him in all its glory.

ACT II

Here the poet begins to doubt his own capacity. In his distress he appeals to night ; but there is no response. Night heeds him not.

ACT III

Scene I. Despite a voice from above which bids him fight the fight, and to hope on, he curses wildly.

Scene II. A Fete at Montmartre. The poet tries to forget his fate in wild orgy.

THE VIOLINMAKER OF CREMONA

ACT I

Workshop of Taddeo Ferrari. The city council offers a golden chain as reward to the maker of the best violin. Ferrari says that he will give to the victor his daughter's hand and his house as dowry. His daughter, Giannina, loves Sandro, his pupil ; fearing Sandro may not win the contest, she tries to change her father's plan. Filippo, another pupil, appears ; he is a cripple, and has been jeered at by the street gamins. He loves Giannina, who loves him not ; but condoles with him. Filippo, to make himself victor, secretly changes violins with Sandro. The latter, however, in his hope to defraud Filippo, once more changes the violins,

thus securing his own which is superior. Remorse gets the better of him; he tells Filippo what he has done, and asks forgiveness.

ACT II

Filippo is declared victor; but he gives over the prize chain to Gian-nina as a wedding gift, and leads her to Sandro.

DIE WALKURE

ACT I

Siegmund staggers storm-driven into Hunding's empty hut. Sieg-linde enters and finds the stranger — they are unknown to each other, though brother and sister. They love at first sight. Hunding returns, and, enraged at what he finds, summons the intruder to mortal combat on the morrow. During the night the lovers escape.

ACT II

Frica, Wotan's wife, also the protector of the marriage vow, demands that Siegmund, who has sinned by marrying his sister, shall fall in the coming combat with Hunding. Wotan, his father, reluctantly yields and commissions Brunhilde to bring about Siegmund's defeat. Brunhilde, however, sympathizes with the truant lovers and protects Siegmund in the duel. She is foiled, for Wotan interferes and his son is slain.

ACT III

Brunhilde comforts the bereaved Sieglinde, but because of her dis-obedience she is deprived of her divinity and is put to sleep by Wotan on a fire-encompassed rock — to be awakened only by a fearless hero, who shall as a reward claim her as his bride.

WERTHER

ACT I

Young Werther, of sad nature, is in love with Charlotte, already be-trothed to Albert, friend of the story's hero.

Werther's love is returned by Charlotte, whose honor, however, holds her to Albert. The maiden implores her melancholy suitor to leave her forever.

ACT II

Three months have elapsed since the marriage of Albert and Char-lotte. Werther, at the request of Charlotte, departs.

ACT III

Werther returns, and again discloses his love. On the pretext of setting out on a lonely journey he sends a note to Albert requesting the loan of his revolver. Upon its receipt Werther shoots himself.

ACT IV

He is found in his dying condition by Charlotte, whose anxiety has caused her to suspect the truth. The last scene is one of great strength, for, in antithesis to the sad meeting of the lovers, the joyous Christmas carols of merry children on the streets are heard without.

WILLIAM TELL

ACT I

Gessler, governor of the Swiss people, was unjustly oppressive. To William Tell, one of the noblest fellows, the subjects looked for relief and protection. He only awaits an opportunity, which at length occurs. Leutoldo, whose daughter has been stolen by the soldiers of Gessler, seeks her rescue, but, killing one of the soldiers who opposed him, seeks safety in flight. Tell aids the fugitive and lands him on a foreign shore.

The soldiers, however, hotly pursue Leutoldo and find him as he is enjoying a day of village festivity. The joy, however, is turned to grief, as the disappointed soldiers, in their frenzy, murder the venerable pastor, Menchthal. Tell at once summons the citizens, who agree to rise in arms to avenge their wrongs.

ACT II

Arnoldo, son of the lamented Menchthal, and in love with Lady Matilda, who, although of the enemy's number, is loved by the citizens in general, is supposed to be only partially favorable to the cause of Tell. The knowledge of his father's death and the influence of Tell bring him to his senses, and he swears fealty to Tell, even at the risk of losing Matilda.

ACT III

During a village fair before the castle of Gessler people from all parts are assembled, and a pole is raised bearing aloft a hat. The tyrannical Gessler himself is present, and orders his subjects to pass by in review, bowing before the hat, in recognition of his authority. William Tell appears with Jemmy, his son. He scorns the command. He is declared a rebel, and bound. He whispers to his son to flee to his mother, Edwige, beseeching her to fire the beacon light. Gessler, observing the boy, orders him back, and, learning that he is the son of Tell, declares that both may be free if Tell will shoot an apple from the head of his son. Tell accepts the challenge and is successful. Tell faints, and as his clothes are loosened a hidden arrow is observed. The arrow was intended for Gessler had Tell been unsuccessful in his trying task. Gessler orders father and son to be taken prisoners.

ACT IV

Matilda claims the life of the boy in the name of the sovereign. He is released, but Tell is borne away to a lonely castle. He is finally rescued, and accomplishes the freedom of his people by killing Gessler.

YSOBEL

The story is taken from Lady Godiva, the oldest version of which dates back to the thirteenth century, but which is familiar through Tennyson's "Peeping Tom."

The action is set in the town of Coventry during the eleventh century. Ysobel, daughter of the Earl of Chester, makes a famous ride to save her townsfolk. To protect her during her act of sacrifice, an edict is issued condemning to the loss of eyesight those who do not remain behind closed doors while Ysobel rides forth. The hero of the opera, a young

huntsman, who has worshipped Lady Ysobel from afar, takes advantage of the only chance to bring himself to her notice by defying the edict. He remains on a balcony and pelts her with flowers as she passes. And here begins the love story on which the text is built.

L'ENFANT PRODIGUE

THE PRODIGAL SON

As the sun rises Lia and Simeon mourn their long lost prodigal son, Azael. Youths and maidens bring gifts of flowers and fruits. Azael enters, repentant and exhausted; he sinks to the ground. Both mother and father forgive him and thank God for his safety and return.

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